

Hall of Honor

Class of 2013

Regional Treasure Category

- Bidwell Park, Chico
- Folsom City Zoo Sanctuary

Professional Leadership Category

- Patrick P. Fenwick

Class of 2012

Regional Treasure Category

- American River Parkway

Professional Leadership Category

- Keith L. Demetrak, Posthumous

Class of 2011

Legacy Category

- Jo Smith, Posthumous

Class of 2010

Regional Treasure Category

- Sacramento State Aquatic & Boating Safety Center

Professional Leadership Category

- Paul M. Hagan, Posthumous

Class of 2009

Professional Leadership Category

- Gerald T. Hughes
- William M. Campbell, III

Legacy Category

- Effie Yeaw, Posthumous

Class of 2008

Professional Leadership Category

- Fred Brooks, Ed.D
- Richard T. Conzelmann
- Shirley J. Kammeyer, PhD

Legacy Category

- George Sim, Posthumous

Class of 2007

Professional Leadership Category

- William Pond
- J.R. Needy, Ph.D., Posthumous
- Ed Mahany

Legacy Category

- Donald W. McMurchie
- William Land, Posthumous

Committee

Pam Allen, *Graphic Design*

Jennifer Davis

Jeff Dubchansky

Jerry Fox

Kelly Gonzalez

Jack Harrison

Harry Halverstadt

Terry Jewell, *Committee Chair*

Bob Overstreet

André Pichly

Judy Quattrin

Barry Trute

Barbara Wackford, *Selection Chair*
bwackford@aol.com

Debby Walker

For further information on each of the Hall of Honor prior recipients please visit our web site at www.cprs2.com

California Park & Recreation Society, District 2

Hall of Honor 2014 Awards

*Celebrating Regional Quality of Life
through Parks, Recreation & Leisure*

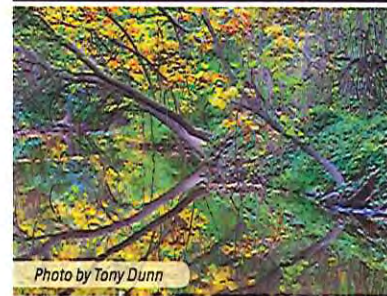


Photo by Tony Dunn



Photo by Maria Corrales



Regional Treasures 2013 Honorees
Bidwell Park, City of Chico
Folsom City Zoo Sanctuary

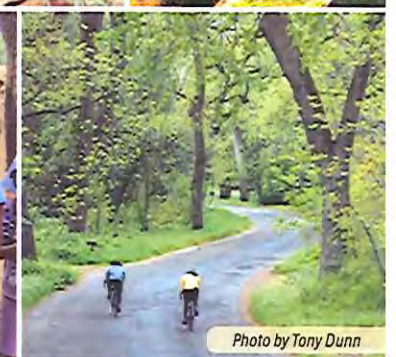


Photo by Tony Dunn

Nominations Due
October 4, 2013

Awards Ceremony
Spring 2014

Award Categories

- Regional Treasure
- Professional Leadership
- Legacy



Hall of Honor Awards

CPRS District 2 has established the Hall of Honor for the purpose of recognizing, documenting and promoting significant historical park, recreation, and leisure contributions to the quality of life within its 19 county geographic boundaries. Nominations are now being accepted for individuals, organizations, significant programs, areas and facilities that meet the criteria in the Professional Leadership, Legacy or Regional Treasure Categories listed below.

Why a Hall of Honor?

- History significant to the nineteen county CPRS District 2 Region will be recorded and celebrated.
- Citizen engagement will be enhanced.
- It will build leadership connections/collaborations and partnerships.
- Leisure quality of life factors will be identified as issues of local and regional significance.

Regional Treasure Category Criteria

- Recognizes significant programs, areas or facilities and the organizations, collaborations, partnerships, individuals and/or foundations that sponsor the programs, areas or facilities.
- Must be located within the nineteen county CPRS District 2 Region and have great historical significance and tremendous multi-generational impact on the quality of life in the region.
- Sub-criteria
Significant contribution in as many of the following as applicable. 1) Profound or original influence on the recreation and leisure opportunities and/or quality of life within the region, 2) Will continue for generations, 3) Has contributed to the quality of the development and growth of individuals, quality of life, causes or movements, 4) Has contributed to the quality of the development and growth of individual or group training or education, life fulfillment or leisure pursuit, 5) Has received recognition, awards, honors from the greater public, 6) Contributes to the economic vitality of the region.

Professional Leadership Category Criteria

- Recognizes individuals who exemplify the outstanding principles and values of the recreation, park, and leisure profession. Leaders who have inspired and served as excellent role models and made significant historic contributions in their profession and to the quality of life for the community.
- Retired from full-time employment in recreation, park, and leisure services, including the public, private, commercial, non-profit and education sectors.
- Sub-criteria
Significant contribution in as many of all of the following as applicable. 1) Professional training, education and improvement, 2) Specific project and/or programs that the candidate is personally responsible for accomplishing, 3) Leadership positions held, 4) Public service outside primary responsibility, 5) Awards and honors, 6) Professional publications/Policy Development and Master Planning.

Legacy Category Criteria

- Recognizes individuals who have made significant leadership contributions toward formation of historical benchmark projects, events or programs within the CPRS District 2 Region. These projects/events/programs must be multi-generational significant in affecting the leisure lifestyles of the region.
- Candidates can be CPRS District 2 members, board members, volunteers or private citizens.
- Sub-criteria
Significant contribution in as many of the following as applicable. 1) Specific project, event, and/or programs that the candidate is personally responsible for accomplishing, 2) Leadership positions held, 3) Service to public groups and organizations, 4) Awards and honors, 5) Professional publications, 6) Training, education or improvement towards recreation, park, or leisure services.

District 2 Awards - Hall of Honor Application

Award applying for (Check only one. See category for eligibility)

- ☒ Regional Treasure Category
☐ Professional Leadership Category
☐ Legacy Category

Name of Nominee or Regional Treasure Crocker Art Museum

Nominee Phone 916/808-1054

Nominee Email ljones@crockerartmuseum.org

Person Submitting the Nomination

Name Barbara Bonebrake Title/Position Director/Convention, Culture & Leisure Dept.

Mailing Address City of Sacramento, Convention, Culture & Leisure Department, 1030 15th Street, Suite 250

City/State Sacramento Zip Code 95814

Phone 916/808-7733 Email bbonebrake@cityofsacramento.org

Person Submitting the Nomination should follow the steps below:

1. Review CPRS District 2 boundary map and successful application example at www.cprs2.com.
2. Review the complete submitted category criteria (professional, etc.).
3. If you need assistance Provide a Letter of Intent "Recommended": Due June 1, 2013. So that we may be able to assist you in providing a complete application please provide on a separate sheet of paper: Your name and contact information, the name of the Nominee or Regional Treasure, category you are applying for, recognizing the sub-criteria within the category identify what information you can provide and what you may need assistance with. Please submit to Barbara Wackford at the address below.
4. Application Filing Deadline: Friday, October 4, 2013 5:00 p.m. Select the "Category" and provide detailed information on as many of the sub-criteria categories as applicable which will enhance the eligibility and merit of the nomination. Incomplete applications will not be accepted. Additional documentation and letters of support for the nomination are highly recommended. A hard copy and if possible a digital copy of the application and attachments would be appreciated. Successful award recipients will be required to submit electronically a copy of the application and 6 - 8 high resolution photographs with captions along with support materials.
5. If assistance or answers to questions are needed, Barbara Wackford, Chair of the Selection Committee, can be reached at (916) 422-1429.
6. The stated deadlines will be strictly adhered to by the Selection Committee.
 - Submit Letter of Intent, application and supporting information to:
Name: Barbara Wackford
Address: 5618 Delcliff Circle, Sacramento, CA 95822
Email: bwackford@aol.com
 - Applications reviewed and evaluated: October-November 2013.
 - Notification of results to applicant by December 2013.
 - Presentation of awards: Spring 2014. Details of presentation and award ceremony will be discussed with award winners at time of notification.
7. Person submitting nomination additionally agrees to the following:
I hereby give CPRS District 2 the irrevocable right and permission to copyright and publish photographs or other digital materials submitted for use in its printed publications, audiovisual presentations, and/or online presentations.

Signature Barbara E Bonebrake Date 10/1/13



DEPARTMENT OF
CONVENTION, CULTURE
AND LEISURE

BARBARA E. BONEBRAKE
DIRECTOR

CITY OF SACRAMENTO
CALIFORNIA

1030 15TH STREET
SUITE 250
SACRAMENTO, CA
95814

PH: 916-808-8225
FAX: 916-808-7279

October 1, 2013

CPRS District 2 Hall of Honor Committee Members
c/o Ms. Barbara Wackford
5618 Delcliff Circle
Sacramento, CA 95822

Re: 2014 Hall of Honor Regional Treasure Category Nomination for the Crocker Art Museum

Dear Ms. Wackford:

Thank you for the opportunity to submit this application for recognition of the Crocker Art Museum's significant contributions to the arts that make Sacramento a better place to live, work, and visit. The Crocker Art Museum's accomplishments align well with the Hall of Honor Regional Treasure Category criteria.

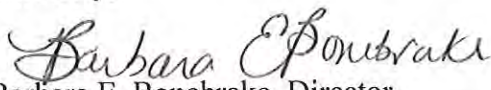
The Museum is indeed the quintessential example of a Regional Treasure, rich in history. It brings people together and connects them in unexpected ways with art, ideas with each other, and the world around them. Over five generations living, working, playing, and visiting in the Sacramento region have enjoyed the services of the Crocker. In fact, the Museum's reputation extends far beyond the region's borders and is also well-known and appreciated by the citizens of California, the nation, and the world. Museum attendance is generally 250,000 visitors per year.

The Crocker Art Museum was founded in 1885 and is dedicated to promoting an awareness of and enthusiasm for human experience through art. The Museum measures its successes by its ability to enrich the intellectual and cultural life of the communities it serve. The Museum strives to create and sustain a culture of learning in which works of art are perceived both as objects of visual delight and symbols of human thought.

The Crocker Art Museum's great historical significance and multi-generational impact on the quality of life is explained in the accompanying Hall of Honor application.

Your consideration honoring the Crocker Art Museum as a Regional Treasure is greatly appreciated.
Should you need additional information I can be contacted at 916/808-7733.

Sincerely,


Barbara E. Bonebrake, Director
Convention, Culture and Leisure Department
City of Sacramento

* * * * *

Name of Nominee:	The Crocker Art Museum
Name of Person making Nomination:	On Behalf of the City of Sacramento: Barbara E. Bonebrake, Director, Convention, Culture & Leisure Department
Address:	1030 15 th Street, Suite 250, Sacramento, CA 95814
Telephone Number:	916/808-7733 or 916/808-8225
Email:	bbonebrake@cityofsacramento.org

Recognizes significant programs, areas or facilities and the organizations, collaborations, partnerships, individuals and/or foundations that sponsor the programs, areas or facilities

The Crocker Art Museum is the crown jewel and the cultural arts organization in the Capital Region. The Crocker serves as the primary arts institution for a broad region throughout California's Central Valley. The Museum's core service area is the nine-county Sacramento region, with a population of 2,360,000. The Crocker Art Museum, with public support for general operating costs, continues to serve the residents and visitors of the Sacramento region and offer life changing cultural and educational experiences.

It is the mission of the Crocker Art Museum to enrich the intellectual and cultural life of the communities it serves. The Crocker Art Museum is committed to responsibly stewarding its precious resources and building a sustainable institution. The Museum will be part of the community for many generations to come and every day will bring people together and connect them in unexpected ways with art, ideas, each other, and the world around them.

The Crocker serves the diverse communities of the Sacramento region in ways that are meaningful and lasting. The Museum is always interested in engaging individuals from all walks of life and backgrounds. Membership spans California and includes 23 other states. Visitors come from across the U.S. and abroad, and the exhibitions are organized to travel to museums across the nation. Each year, through extensive outreach, the Museum connects approximately 250,000 people to art with educational and entertaining exhibitions and cultural programs. The Crocker's successes would not be possible without public involvement and support.

The Crocker Art Museum maintains a permanent collection and stewards more than 16,000 pieces of art. Each year the Museum offers a diverse exhibition and program schedule designed to meet the needs of individual visitors. Over 80,000 people a year participate in the Museum's on-site educational programs and over 30,000 are served in the Crocker's Teacher and Student Programs.

The Crocker Art Museum's collection, combined with the historic architecture of the original 19th-century Gallery building and the recent expansion, makes the Crocker a unique venue for learning and inspiration.

Affiliations

Western Museum Association
American Alliance of Museums
California Association of Museum
National Arts Education Association
Association of Art Museum Directors
Sacramento Metro Chamber
AFP (Association of Fundraising Professionals)

External Assessments and Accreditations

One of only 750 museums across the country accredited by the American Alliance of Museums.

The 1871 Crocker gallery has been designated by the American Institute of Architects as a Landmark Building. The Museum is also listed on the National Register of Historic Places.

The Crocker Art Museum is the only museum in the Sacramento region accredited by the American Alliance of Museums, a recognition given to less than 800 of the nation's 17,500 museums. AAM accreditation certifies that a museum operates according to standards set forth by the museum profession, manages its collections responsibly and provides quality service to the public.

Must be located within the nineteen county CPRS District 2 region and have great historical significance and tremendous multi-generational impact on the quality of life in the region

The Crocker Art Museum is one of the leading arts institutions in California, and the longest continuously-operating art museum in the West. Located in Sacramento, California, at 216 O Street, the Museum hosts one of the state's premier collections of Californian art. The collection contains works dating from the Gold Rush to the present day, a world-renowned collection of master drawings, European paintings, one of the largest and most comprehensive international ceramics collections in the U.S. and collections of Asian, African, and Oceanic art. In addition to its collections, the Crocker offers a variety of public programs.

In 1869, Edwin B. Crocker, a banker and landowner of great wealth, and Margaret Crocker began to assemble a significant collection of paintings and drawings during an extended trip to Europe just a year after their purchase of land on the corner of Third and O Street in the city of Sacramento. As a prominent California family, the Crockers supported many social and civic causes. Judge Crocker (1818–1875) served on the State Supreme Court. His brother was Charles Crocker, one of the “Big Four” railroad barons. In 1885, his widow, Margaret (1822–1901), fulfilled their shared vision of creating a public art museum when she presented the E. B. Crocker Art Gallery and collection to the City of Sacramento and the California Museum Association, “in trust for the public.” the contents of which were valued at the time at more than \$500,000.000.

While the Crocker Art Museum had undertaken a series of renovations and additions since it first opened as a public museum 125 years ago, the facility could not keep pace with the Museum's burgeoning collection and the growing population of Sacramento and California's Central Valley Region. In 2000, the Crocker began a master planning process with Gwathmey Siegel & Associates and in 2002 commissioned the firm to design a major expansion of the Museum. The expanded Crocker Art Museum opened on October 10, 2010.

Sub-criteria #1: Profound or Original influence on the recreation and leisure opportunities and/or quality of life within the region

The Crocker Art Museum's core collections were assembled by Edwin Bryant and Margaret Rhodes Crocker during the late 1860s and early 1870s. Gold Rush era immigrants who realized wealth with the construction of the transcontinental railroad (E. B. Crocker served as legal counsel), they were active members of the community.

An avid horticulturist, as well as a state Supreme Court Justice, E. B. Crocker may have begun collecting art at exhibitions that accompanied the displays of agricultural and industrial products in the early Mechanics' Institute and state fairs. In 1868, the Crockers commissioned Seth Babson to renovate their existing home and design an adjoining structure to display art and be an art and entertainment center (including a Ballroom, bowling alley, skating rink, and billiards room). The following year the Crocker family embarked on an extended tour of Germany, where they acquired some 700 paintings (representing all major European schools), as well as 1,344 Master Drawings. During their trip ground was broken for the elegant Italianate Baroque art gallery building, that was completed two years later. Following the Crocker family's return to California in the spring of 1871, E. B. Crocker actively acquired Northern California art of his day (including masterpieces by Charles Christian Nahl, Thomas Hill, and William Hahn) to install alongside his European paintings.

While the Crockers resided in Sacramento, the art gallery was open to the public on occasion, often for the benefit of worthy causes such as orphan asylums or the Library Association. By 1874, Judge Crocker's health declined, and after his death in 1875 Margaret Crocker undertook numerous social and charitable activities, both in Sacramento and San Francisco. In late 1884 Sacramento citizens formed the California Museum Association in hopes of "fostering the interests and resources of art, science, mechanics and literature on a statewide basis." To further this interest, they organized a large exhibition of artwork, memorabilia, and scientific curiosities that was displayed in the Crocker complex the following spring. Soon after it closed in May 1885, Margaret Crocker (who had decided to return to the East) gave her gallery building and art collection to the joint stewardship of the City of Sacramento and the California Museum Association, establishing the first public art museum in continuous existence west of the Mississippi River.

In addition to other duties, the Museum's first director, William F. Jackson (tenure 1885-1936), established a School of Design, which offered classes in the building from 1886 until the school closed in 1896. In 1911 the original facilities were expanded with Jennie Crocker Fassett's purchase of her family home, which was subsequently annexed to the gallery building. Another highlight of Jackson's tenure was the exhibition of 60 paintings from the Kress Collection in 1933.

During Jackson's final years, however, there were scant resources for the upkeep of the building and its collection; as a consequence, his successor, Harry Noyes Pratt (tenure 1936-1944), undertook a \$15,000 renovation of the deteriorating gallery building. Pratt purchased racks for painting storage, published a new collection catalogue, and wrote an article on the Crocker's drawing collection, which came to the attention of Alfred Neumeyer, curator of the Mills College Art Gallery in Oakland. Neumeyer's subsequent article in *Old Master Drawings* stimulated Numa S. Trivas, an art critic and 17th-century Dutch painting specialist, to visit the Museum while traveling in the United States for a Dutch cultural magazine. Upon his return to Europe, Trivas packed his reference library and came back to Sacramento with the intention of completing research on this renowned collection, but died before he could finish the project. Since that time, the Museum's drawings have been the subject of numerous articles, exhibitions, and publications, attracting the interest of scholars throughout the United States and Europe.

During the 1930s and 1940s, the Crocker Art Museum offered an extensive program of exhibitions that showcased major international art movements, as well as local and regional artists. During the war years, director Frederick P. Vickery reinstalled the collections and introduced a Sunday afternoon concert series that continues to this day. In 1948, Charles Muskavitch, then employed at the Dallas Museum of Fine Arts, was contracted to undertake extensive conservation of the collection.

During the late 1950s, the Crocker Art Gallery Association was formed to expand the Museum's membership base. CAGA, which counted many artists among its active members, organized annual exhibitions and raised funds for acquisitions. During this time, purchases were directed toward adding important examples by major American painters (including Robert Henri, Childe Hassam, and Georgia O'Keeffe) and assembling a major collection of contemporary Northern California art. With the assistance of matching funds from the National Endowment for the Arts, works by William T. Wiley, Stephen DeStaebler, and Peter Voulkos, among others, entered the collection. CAGA also sponsored an ongoing film series and hands-on art activities for children. In 1969 the first major expansion of the Museum's facilities, since the Jennie Crocker Fassett gift, was realized with the construction of the R. A. Herold Wing to house galleries for the display of contemporary art and major traveling exhibitions, as well as collections storage and preparation areas. Unfortunately, the following year, the Crocker Mansion Wing was deemed unsafe for occupancy and closed.

In 1978, the California Museum Association, then responsible (with the City of Sacramento) for fiscal and operational oversight of the Crocker, merged with CAGA to create a single membership body and governing board, the Crocker Art Museum Association. At that time, the Crocker Art Gallery name was changed to the Crocker Art Museum, reflecting its commitment to the collections entrusted to its care, as well as to community programs. Shortly thereafter, in 1983, the Crocker Art Museum Foundation was formed to raise and manage endowment funds for the Museum. Begun with a modest corpus of about \$25,000, the Foundation's market value today is around \$6.0 million. In addition, the original Crocker Art Gallery building was given status as a national historic landmark and designated a Landmark Building by the American Institute of Architects.

In 1989 the renovated Crocker Mansion Wing and a new connecting link opened. The wing, designed by architect Edward Larabee Barnes, features galleries for the Museum's collections of early-20th century to contemporary American and California art, as well as special exhibitions. In addition, multipurpose space was provided for an ongoing program of student art exhibitions and family hands-on art programs.

During the 1990s the Museum collections expanded with two major gifts: the Hubert A. Arnold collection of California, American, and international ceramics (some 1,300 pieces) and 500 Indian and Persian paintings from the collection of William and Edith Cleary. These large gifts, in addition to hundreds of others have stretched the Museum's facilities beyond their limits, necessitating capital expansion.

In late 2000, the Crocker Art Museum Association and the City of Sacramento selected Gwathmey Siegel & Associate Architects of New York to develop a Master Plan and Building Program for the Museum. The study was intended to address the programmatic and physical requirements of the Museum for the next fifteen years in context of the existing facility and its adjacent land.

The completed Master Plan and subsequent design development resulted in the tear down of the R. A. Herold Wing and the movement of 2nd Street west along the I-5 right-of-way. This new space allowed the construction of the 125,000 square-foot Teel Family Pavilion and new Herold Wing. The New Crocker opened to the public on 10.10.10 with a great community celebration that heralds a new era for audience engagement at the Crocker.

Sub-criteria #2: Will continue for generations

Since 1885, the City of Sacramento and the Crocker Art Museum Association (CAMA) have jointly operated the Crocker Art Museum as Co-Trustees. This relationship is established in an irrevocable trust agreement that requires the City of Sacramento to maintain, in good condition, the Museum and its collections forever.

The trust obligates the City, in joint and equal management and control with CAMA, to operate the Museum for the purposes of promoting art and advancing education and learning. All property, including millions of dollars' worth of works of art gifted and purchased with private donations since 1885, have been placed in the trust. Today, CAMA raises over 80% of the Museum's annual operating cost, a tremendous leverage of public investment.

The 2010 building expansion was based on this partnership. For every City dollar invested in the new building, CAMA raised over \$8. The many contributors to this project did so with the understanding that the City would continue to be a significant partner in supporting the Museum long term.

Sub-criteria #3: Has contributed to the quality of the development and growth of individuals, quality of life, causes or movements

The Crocker has over 12,000 members. Of this number, nearly 40% live in the City of Sacramento and the majority live in the metropolitan Sacramento region as well as statewide and 23 other states.

372 volunteers and docents have contributed nearly 42,000 hours of service since the “new” Crocker opened in October 2010. Of this number, approximately 34% live in the City of Sacramento (64% in Sacramento County).

The Crocker Art Museum is a place to experience art. It is a place that brings together families and friends to learn about the world and to enjoy each other’s company. It is a place for different generations to share their dreams and their memories. It is a place in which each of you are invited to find your own path. The Museum’s visitors have been part of building a dynamic community—connected to art, connected to ideas, and connected to each other.

The Museum is dedicated to improving the quality of life in Sacramento and helping to make it a better place to live, work and play. The Museum’s strategies for reaching as many of the city’s residents as possible include diversifying the collections to better represent the community, targeted programs and exhibitions for varied interests, and ensuring that there are never economic barriers to visiting. In addition to other free days, the Museum offers “Pay What You Wish” admission on the third Sunday of every month.

Nearly 90 adult and college groups located throughout the City have participated in tours or other programs.

A creative economy will help make and keep Sacramento strong and viable. The Crocker is an educational institution critical to future leadership in creativity, technology, and innovation. We actively partner with peer institutions to raise the visibility of educational and cultural resources in the Sacramento region and offer a variety of art and art-related experiences both at the Crocker Art Museum and throughout the region.

Sub-criteria #4: Has contributed to the quality of the development and growth of individual or group training or education, life fulfillment or leisure pursuit

The Crocker works with other nonprofits, government agencies, schools, businesses, philanthropists, neighborhood groups, and diverse community leaders to support arts education and increase access to the arts in Sacramento. Through these partnerships and the offerings they make possible, the Crocker builds community within and beyond the Museum walls.

SCHOOL PROGRAMS

As arts education in public schools continue to be reduced, the Crocker is more than ever a vital community resource for supporting students and educators alike with a multitude of dynamic and affordable arts education experiences at the Museum and in schools. The Museum participated in the development of Any Given Child, a pilot program originated by the Kennedy Center for the Performing Arts that seeks to ensure that every child in every K-8 school has access to high quality arts experiences. Any Given Child reached 37,000 students in 89 classrooms in Sacramento City Unified School District and Twin Rivers Unified School District. Thanks to generous support from the GenCorp Foundation, more than 15,000 students, educators, and caregivers participated in gallery-based school programs. The "A" is for Art tour for Pre-Kindergarten and Kindergarten students, Tour + Workshops, and Tour + Performances all had substantially increased enrollment. Eight Student & Community exhibitions were presented in the Museum's Education Center. Exhibition highlights included *Studio Selections*, the first exhibition of the Crocker's Studio Art Program participants, and *Liquid Assets: Perspectives on Water*, a unique programmatic collaboration with the state-wide art initiative *Water, CA*.

Nine professional development workshops for educators, a third of which were custom-designed, provided teachers with ways to enhance art instruction in the classroom across the curricula and become familiar with the Crocker's resources. The Crocker partnered with the Sacramento Metropolitan Arts Commission and with I CAN DO THAT!/Very Special Arts to present new themes for Educator Workshops.

With the economic crisis limiting students' ability to afford field trips, the Crocker delivered more school-based programs than any museum in Sacramento. Offsite programs reached more than 19,000 students, teachers, and caregivers in the school-based community through Artist-to-Go, Crocker-to-Go, and the Art Ark. Touring the final year of its 30th Anniversary exhibition—*Building Imagination: The Art of Architecture*—the Art Ark reached 17 public school districts as well as private schools from Stockton to Placerville.

COMMUNITY OUTREACH

In order to provide quality art experiences to a much broader sector of the community than those who visit the Museum, the Crocker offers an array of off-site outreach programs for schools and others. Each school program is designed to meet the California State Content Standards. Programs include, but are not limited to:

Art Ark, established in 1980, is a mobile museum and art education center. During the 2012-2013 year, the Ark launched a new exhibition that explores the Crocker's African and Oceanic art. This installation enables students to learn about diverse cultures, global issues, and social studies through direct access to ceremonial objects, masks, fabrics, and sculpture. The Art Ark received a 2013 Superintendent's Award for Excellence in Museum Education.

In **Crocker-to-Go** docents travel to schools and community sites to engage groups with a multimedia presentation on works from the Museum's collection.

In **Artist-to-Go**, professional art educators use reproductions of artworks as the basis for guiding children and adults through hands-on art activities

Outreach efforts, particularly to underserved communities, took many forms in order to reach the greatest number of people possible. Staff personally engaged more than 3,500 individuals at 19 community festivals and events. The Crocker Talker presentation program reached an additional 434 community members through presentations at affiliate organizations, social groups, and senior centers.

New programs included:

- Kids & Co. Gallery Adventure, a playful Museum tour for children ages five and up and their families. Offerings were doubled in April to meet demand.
- The Art of Parenting, workshops where parents can be inspired, relax, and connect with other parents while their children are engaged in Creative Care, a concurrent program which includes a gallery tour and art-making.
- Family Fridays, a weekly outdoor summer program blending musical performances and creative activities. Family Fridays drew more than 200 people of all ages each week.
- Story Trail, an engaging way for young children and adults to talk about art while they visit the Museum. Families check out the storybook *Birdy's Museum Adventure* from the Admission Desk and follow Birdy on a search throughout the Museum, all the while exploring works of art. The book was checked out 542 times.
- Three free family festivals were held on Holiday Mondays, sponsored by Target, and collectively attracted more than 7,000 visitors. The first Little Buckaroos Day celebrated Sacramento's annual Gold Rush Days; the second annual Kwanzaa Family Festival was presented in collaboration with the Kuumba Collective Art Gallery and the Sojourner Truth Multicultural Museum; and Lift Every Voice celebrated Martin Luther King Jr. Day.
- Thanks to sponsorship from the Irvine Foundation, two additional free family festivals were designed to introduce the Museum to new audiences. For example, the festival Art Spark served children and youth with disabilities or chronic illnesses. Art Spark was presented in collaboration with I Can Do That!, Short Center South, and the UC Davis MIN D Institute, and featured participation from DDSO—Employment Plus, F.E.A.T., Warmline Family Resource Center, Star Dancers from Apoyo de Padres Para Padres, and the California Advisory Commission on Special Education.

FAMILY PROGRAMS

All About Families is a comprehensive project focused on providing families with dynamic opportunities to connect with art, ideas, and each other, and to nurture life-long learning.

- Tot Land had its first full year of operation, and its Living Art Wall, designed by BKWLD, Inc., was honored with a Webby nomination in spring 2012.
- 222 families registered to borrow books and CDs from Tot Land and the Early Childhood Resource Depot.
- The 30 Art Packs developed for the Sacramento Public Library were checked out a total of 243 times.

Popular ongoing programs attracted robust attendance:

- 261 children and 270 adults participated in Baby Loves Art, which was expanded due to its popularity
- 980 children and 750 adults participated in Wee Wednesdays
- 439 children and 312 adults participated in Drop, Yak, Splat! Museum Fun for Families

ADULT PROGRAMS

Public programming for adults saw tremendous growth, with 581 public programs and tours offered. This was a 41% increase from the prior fiscal year.

- Thursdays 'til 9, a weekly program series that has featured nationally acclaimed artists such as Daniel Douke and Allan Sekula, experienced the greatest growth. More than 50 Thursdays 'til 9 programs were offered, with more than 12,000 people in attendance.
- Art Mix, the creative social mixer that occurs every second Thursday, presented a diverse range of live performances which continue to broaden the Crocker's audiences and provide opportunities to forge and deepen important community partnerships. U-Nite, presented in partnership with California State University, Sacramento, had record-breaking attendance of more than 1,700 people and showcased the renowned faculty of Sacramento State's College of Arts and Letters.
- Many programs, particularly lectures, panel discussions, and tours, put greater emphasis on fostering connections through collective learning and participant dialogue. Lunch & Learn tour offerings were expanded to meet demand. Two Senior Art Socials presented activities designed to spark conversations amongst the Sacramento senior community.
- The inaugural One Book/Many Perspectives program, launched during the summer of 2011, expanded the concept of community reading initiatives but with an art-related twist. Deborah Davis' *Strapless: John Singer Sargent and the Fall of Madame X* was selected to complement the exhibition *Transcending Vision: American Impressionism, 1870 – 1940*. The program included group book discussions, a film screening, tours, and a lecture by Davis.
- Several programs were designed to link the art on view with discussions about broader social issues. The Icons in Conversation program series presented both Judy Chicago, the

internationally renowned feminist artist, and Richard Mayhew, a founding member of the legendary Spiral Group of African American artists.

STUDIO ART PROGRAM

The Crocker's studio art classes occupy a distinctive niche in that they incorporate gallery-based discussion of the art on view, offering students opportunities to build confidence in both viewing and creating art. In addition to Crocker education staff and curators, the Museum's roster of instructors include teaching artists, some of whom are represented in the permanent collection, including Stephen Kaltenbach, Julie Didion, Tony Natsoulas, John Fortes, and Deborah Oropallo.

- Attendance increased by 58%, totaling 1,677 students enrolled in 103 classes.
- The Art Access Advisory Committee worked with the Education Department to create accessible classes for people of all abilities, including the Watercolor for Beginners with Visual Limitations studio art class, co-presented with the Society for the Blind and sponsored by Rotary Club of Sacramento.
- Crocker Art Camp offerings were expanded for children ages six through 10, increasing the number of summer sessions and adding winter and spring sessions to accommodate demand. Camp participation more than doubled over the prior fiscal year.

YOUTH AND EDUCATION

- The Crocker has provided on and offsite educational programs for over **50,000 students and teachers** since October 2010.
- Parents and children learn together at the Crocker through ongoing family programs such as Drop Yak Splat and Wee Wednesdays; many make Tot Land a destination. This special space was designed to encourage young children and parents to explore art together through literature and art-making activities and assists with school readiness.

GROUP TOURS

Docents (volunteer guides trained to support visitors as they look and learn about art) lead custom group tours as well as regularly scheduled tours.

Custom Group Tours

If you have a group of 10 or more, the Crocker is able to organize a tour that best suits your needs and interests. Enjoy discounted admission and personalized attention. For more information or to book your tour, please email the Education Department or call 916.808.1182.

School & Youth Groups

The Museum offers a wide array of tour options for student and youth groups, all of which are designed to satisfy key learning outcomes in the Content Standards.

Art Access

The Crocker's Our Art Access program ensures that the Crocker is physically, intellectually, and financially accessible to a broad range of audiences.

FREE DAYS

The Crocker Art Museum has several free days during the year:

- As part of free Family Festivals, admission to the Crocker Art Museum is free to the public during the following Mondays 10 AM – 5 PM: Presidents Day, Memorial Day, Labor Day
- Every third Sunday of the month is "Pay What You Wish Sunday"
- Museums on Us: Bank of America and Merrill Lynch cardholders receive free general admission on the first weekend of every month. Simply bring your photo ID and your Bank of America/Merrill Lynch card.
- Blue Star Museums: From Memorial Day (May 27) through Labor Day (September 2), active duty military personnel and one guest receive free admission.

DOCENT PROGRAM

The Docent Council is a volunteer service group developed to support educational programs offered by the Crocker Art Museum. Along with touring groups of visitors, docents present outreach programs, spotlight talks, and interactive gallery-based activities.

Formed in 1963 by a group of Junior League members, the Crocker Art Museum's Docent Council currently has more than 150 active and 50 sustaining members.

All docents at the Crocker Art Museum participate in an extensive training class before becoming active-touring docents. The training program is a nine-month learning experience, covering Crocker collections, art history, art education, and touring techniques.

The training program includes more than 60 hours of class time plus at-home assignments, touring practice, group activities, mentoring by active touring docents, and a series of thematic presentations. Class formats include lectures, interactive gallery experiences, workshops, field trips, peer-to-peer modeling, and hands-on studio art activities. Topics covered include the history of the Crocker Art Museum, the purpose and functions of a 21st-century museum, visitor motivations, object-based teaching methods, art education practices, and art history as it pertains to the Crocker's permanent collection, which features one of the country's finest collections of Californian art, exceptional holdings of master drawings, a comprehensive collection of international ceramics, as well as European, Asian, African, and Oceanic art.

The Crocker strives to form a docent corps that reflects the rich diversity of the Museum's visitors and of the Sacramento region. Docent trainees come from all stages of life. Many trainees are retirees, who have always had a passion for art but have made their career in other fields. Some are still working and wish to contribute to the community and to the vitality of the Crocker. A few are involved in graduate studies and wish to include their training as part of their

graduate work. All are enthusiastic about their interest in art and wish to share their love for art and for the Crocker with others.

PUBLICATIONS

ArtLetter is an award-winning publication mailed to Museum members. Members have the option of going green by opting out of the printed version and viewing *ArtLetter* online, with past issues available as new ones are added.

The Museum produced a variety of publications to contribute to the field, to build the Crocker's public presence, and to inform, educate, and entertain members and visitors.

Exhibition Catalogues

Crocker curators wrote or contributed to eight exhibition catalogues this fiscal year.

Clayton Bailey's World of Wonders

Diana L. Daniels, with essays by Philip E. Linhares and Patrick Frank

Published by the Crocker Art Museum

Edgar Payne: The Scenic Journey

Scott A. Shields and Patricia Trenton, with additional essays by Lisa N. Peters, Peter H. Hassrick, and Jean Stern

Published by the Pasadena Museum of California Art and Pomegranate Communications Inc., Petaluma

Fishing Lines: Etching and Engraving from the Gary Widman Collection

William Breazeale

Published by the Crocker Art Museum

Florence and the Baroque: Paintings from the Haukohl Family Collection

William Breazeale

Published by the Crocker Art Museum

Franz A. Bischoff: The Life and Art of an American Master

Jean Stern, with an essay by Scott A. Shields and prefaces by Joan Irvine Smith, James Irvine Swinden, and Jenkins Shannon

Published by the Irvine Museum

Gong Yuebin: Site 2801 at the Crocker Art Museum

Scott A. Shields and Gong Yuebin

Published by the Crocker Art Museum

Mel Ramos: 50 Years of Superheroes, Nudes, and Other Pop Delights

Scott A. Shields, Jonathon Keats, and Diana L. Daniels

Published by the Modernism Inc., San Francisco

The Photosynthetic Restaurant: Gourmet Sunlight for Plants, A Recipe Book by Jonathon Keats

Jonathon Keats, with a foreword by Scott A. Shields
Published by the Crocker Art Museum, with funds from Martin
Muller and Modernism Inc., San Francisco

Birdy's Museum Adventure

This whimsical, fully illustrated storybook is a companion
learning resource for Story Trail, an engaging way for young
children and adults to talk about the art they see at the
Museum. The book was checked out 542 times.

Sub-criteria #5: Has received recognition, awards, honors from the greater public

AWARDS AND ACCOLADES

Winner, Arts Management Excellence Award, Arts & Business Council of Sacramento

Winner, Visionary Icon in Building Excellence, Downtown Sacramento Partnership

Winner, Real Estate Project of the Year, *Sacramento Business Journal*

Recognized over multiple years:

“Best Museum” on the KCRA A-list

“Best Place to Take Your Out-of-Town Guests,” CBS Sacramento

“Best Art Gallery” and “Best Place to Entertain Your Visiting Mother-in-Law,”

Sacramento News & Review

“Best Spot for Pint-Size Post Expressionists,” *Sactown Magazine*

Stanton MacDonald-Wright’s *Subjective Time* included in “Top 20: Curators Pick Their Favorite Acquisitions of 2011,” *Antiques & Fine Arts*

Superintendent's Award for Excellence in Museum Education - California Association of Museums and State Superintendent's Office of Public Instruction - 2013

Real Estate Project of the Year - Sacramento Business Journal – 2011

Golden Bear Award in 2011 from California State Fair as the top Arts and Cultural Organization in the State

"Regional Recognition" award in 2011 from the AIA Central Valley Chapter

Sub-criteria #6: Contributes to the economic vitality of the region

- **Over 750,000 visitors** have attended the “new” Crocker since opening.
- According to zip code surveys, over 60% of these visitors came from outside the City of Sacramento – bringing dollars into the Sacramento economy.
- According to the Center for Strategic Economic Research: *“The total estimated annual economic impacts associated with operating the museum...equates to approximately 130 jobs, \$16M of output, and \$6M of employee compensation. The related multiplier effect shows that for every job or dollar of output created...an additional .9 jobs and \$1.1 of output are generated ...”*
- Community Pride
- Viable special event space
- Used to promote region by Sacramento Convention & Visitors Bureau, Sacramento Area Commerce & Trade Organization, and others

Congress of the United States
House of Representatives
Washington, DC 20515-0506

WASHINGTON OFFICE:
2434 RAYBURN HOUSE OFFICE BUILDING
WASHINGTON, DC 20515-0506
(202) 225-7163

DISTRICT OFFICE:
ROBERT T. MATSUI U.S. COURTHOUSE
501 I STREET, SUITE 12-600
SACRAMENTO, CA 95814
(916) 498-5600
<http://matsui.house.gov>

July 30, 2013

Hall of Honor Board of Directors
California Park and Recreation Society, District 2
7971 Freeport Boulevard
Sacramento, CA 95832

Re: 2014 CPRS District 2 Hall of Honor Awards – Regional Treasure Category

To Whom It May Concern:

I write to you in support of the Crocker Art Museum's nomination to California Park and Recreation Society (CPRS) District 2's Hall of Honor.

For over 125 years, the Crocker Art Museum has enhanced the quality of life within District 2 of the CPRS and throughout the State of California. The Crocker has been consistent in its commitment to spreading knowledge of humanity through the arts and cultivating a culture of scholarship. By bringing together diverse experiences for visitors by means of showcasing a wide variety of art, the museum has made its mark on our region's identity. Since its founding, the Crocker Art Museum has served as a vehicle of fostering a sense of community, empowerment, and representation, and due to these efforts, many supporters from across the region have come together to support its expansion. In fact, last year nearly 280,000 people visited the exhibitions and programs hosted by the museum.

As a strong advocate for the arts, scholarship, and community building, I am proud to support this nomination.

Sincerely,



DORIS O. MATSUI
Member of Congress

Office Of The City Council
Jay Schenirer
Councilmember
District 5

California Park and Recreation Society, District 2
Hall of Honor Board of Directors

Re: 2014 CPRS District 2 Hall of Honor Awards – Regional Treasure Category

To whom it may concern:

As the City of Sacramento Council Member representing District 5, as well as the Mayor's representative to the Crocker Art Museum Board in the capacity of Co-Trustee, it gives me great pleasure to support the City of Sacramento's nomination of the Crocker Art Museum in the Regional Treasure Category, or the California Park and Recreation Society District 2, 2014 Hall of Honor.

The Crocker Art Museum is dedicated to promoting an awareness of and enthusiasm for human experience through art. The Museum measures its successes by its ability to enrich the intellectual and cultural life of the communities it serves and strives to create a culture of learning. Further, the Crocker provides diverse experiences for its visitors, through the magnificent art it cares for, and through the legacy, it leaves to future generations.

Thank you for your consideration of the Crocker Art Museum in the Regional Treasure Category.

Sincerely,

A handwritten signature in black ink, appearing to read 'Jay Schenirer', with a stylized flourish at the end.

Jay Schenirer



metrochamber

SACRAMENTO METROPOLITAN
CHAMBER OF COMMERCE

July 24, 2013

California Park and Recreation Society, District 2
Hall of Honor Board of Directors

Re: 2014 CPRS District 2 Hall of Honor Awards
Regional Treasure Category

Dear Board of Directors:

On behalf of the board of directors of the Sacramento Metropolitan Chamber of Commerce and our 2,000 member businesses, representing located throughout Sacramento, Yolo, El Dorado, Placer, Sutter and Yuba counties, I am writing in support of the nomination of the Crocker Art Museum for the 2014 Hall of Honor.

I understand the award is for the purpose of recognizing, documenting and promoting significant historical park, recreation, and leisure contributions to the quality of life within a 19 county geographic boundary including Alpine, Amador, Butte, Colusa, El Dorado, Glenn, Lassen, Modoc, Nevada, Placer, Plumas, Sacramento, Shasta, Sierra, Siskiyou, Sutter, Tehama, Yolo, and Yuba counties. I feel that the Crocker Art Museum fits this perfectly.

The Crocker Art Museum is dedicated to promoting an awareness of and enthusiasm for human experience through art. The Museum measures its successes by its ability to enrich the intellectual and cultural life of the communities it serves and strives to create a culture of learning. The Crocker provides diverse experiences for its visitors, through the magnificent art it cares for, and through the legacy it leaves to future generations.

The Museum recently went through a significant expansion of its facility. This expansion was possible because the Sacramento community and other Crocker supporters came together to make it happen. The building is more than a dazzling showcase for art — it is a vehicle Crocker employs to build vibrancy and value for the region. The Museum's vibrancy is evidenced by the nearly 250,000 people who experienced the exhibitions and programs presented.

Sincerely,

Roger W. Neillo
President & CEO

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METRO PAC

Frank Washington
Crossings TV KBTV - Channel 238

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Sheila Carroll
Carroll & Associates, PC

TREASURER

Warren Kashiwagi
Crowe Horwath

PRESIDENT & CEO

Roger Niello
Sacramento Metro Chamber

From: Steve Mills <smills@dcapartners.com>

Date: July 24, 2013, 3:05:29 PM PDT

To: "bbonebrake@cityofsacramento.org" <bbonebrake@cityofsacramento.org>

Cc: "Lial Jones (ljones@crockerartmuseum.org)" <ljones@crockerartmuseum.org>

Subject: Crocker Art Museum - 2014 CPRS District 2 Hall of Honor Awards - Regional Treasure Category

California Park and Recreation Society, District 2

Hall of Honor Board of Directors

Re: 2014 CPRS District 2 Hall of Honor Awards – Regional Treasure Category

Ms. Barbara Bonebrake,
Director, Convention, Culture and Leisure Department
1030 15th Street, Suite 250
Sacramento, CA 95814

I am pleased to support the City of Sacramento's nomination of the Crocker Art Museum to the 2014 Hall of Honor established by the California Park & Recreation Society (CPRS), District 2.

I support this nomination because the Museum is dedicated to promoting an awareness of and enthusiasm for human experience through art while creating and sustaining a culture of learning. Its exhibitions and programs enrich the intellectual and cultural life of this community and region. The Crocker provides diverse experiences for its visitors, through the magnificent art it cares for, and through the legacy it leaves to future generations.

Without the City's support, the Museum's recent expansion would not have been possible. It was possible only because the City, Sacramento community and other Crocker supporters came together to make it happen. The building is more than a dazzling showcase for art - it is a center of culture, community and a vehicle that builds vibrancy and value for our region. The Museum's importance to the community is evidenced by the nearly 250,000 people who experienced the exhibitions and programs presented during the course of its last fiscal year. This attendance places the Crocker in the top 50 of all museums in the United States.

Thank you for your consideration of the this nomination and continued support of the Crocker Art Museum

Yours truly

Steve Mills
Immediate Past President
Crocker Art Museum Association

Steven R. Mills
DCA Capital Partners
3721 Douglas Blvd. Suite 350
Roseville CA 95661
916-960-5352



July 24, 2013

California Park and Recreation Society, District 2
Hall of Honor Board of Directors

FOUNDING EMERITUS

Len McCandless
James McClatchy
Gordon Schaber

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CEO & Managing Partner
Bill Mueller

Managing Partner
Kostine Mazzei

Managing Partner
Dale Ainsworth

Re: 2014 CPRS District 2 Hall of Honor Awards – Regional Treasure Category

Dear Hall of Honor Board of Directors:

On behalf of the board and staff of Valley Vision, we strongly support the City of Sacramento's nomination of the Crocker Art Museum to the 2014 Hall of Honor Award, Regional Treasure Category.

Founded in 1994, Valley Vision is a nonprofit consultancy focused on economic, environmental and social issues in the Capital Region. We strengthen communities through collaboration, leadership and research.

The Crocker Art Museum was established in 1885 and is one of the leading art institutions in Northern California. It now stands out as Sacramento's top arts and cultural asset serving as a gateway attracting visitors to California and the Capitol Region.

The museum recently completed an extensive expansion of their facilities, tripling the size of the museum and quadrupling exhibit space, which enhances their ability to fulfill their mission of promoting an awareness of and enthusiasm for human experience through art. The expansion project demonstrates the power of public-private partnership and collaborative action. Additionally, during the expansion project the Crocker Art Museum was mindful of sustainability design principles and they continue to encourage alternative modes of transportation to the museum, reducing the air pollution impact of vehicular traffic.

The Crocker Art Museum is a cultural icon in the Capitol Region, providing diverse experiences for its visitors, through the magnificent art for which it is entrusted and through the legacy it leaves to future generations. It is most deserving of this recognition.

Sincerely,

Bill Mueller
CEO & Managing Partner

California Park and Recreation Society, District 2

Hall of Honor Board of Directors

Re: 2014 CPRS District 2 Hall of Honor Awards – Regional Treasure Category

The Crocker Art Museum has been a personal treasure since I moved to the Sacramento area 34 years ago. When I first visited the Crocker I was so impressed by the history, the tie to the past, and the beauty of the structure. But the last 10 years have really blown me away. The extent to which the community got behind the effort to add a new wing was so amazing on several fronts. First of all, the 'big money' people got behind the idea in a 'big money' way putting their money where their mouth was. The term 'give back to the community' is said so often it gets trite, but in this case several of the families that really had made their fortunes in the community truly did 'give back to the community'. But the commitment to expand the museum and its programs went far beyond the few into the many. Contributions to the effort were broad based!

The planning, the design, the construction process was handled beautifully, but the result is what has made it a regional treasure. Not just the edifice, and not just the ability to display so much more of the distinguished collection, but the outreach to make the Crocker an asset that is used by all the community has put the icing on this cake. The Thursday Night events at the Crocker that has on their special nights reached out to the children, the LGBT community, Blacks, Hispanics, movie buffs, authors and writers and those who love them, the amateur and hobby artists, the professional artists, those 'in the know' and those who 'want to learn' -- something for everyone in the area!

It has really made the transition from a museum for the highbrow art lover and the denizens of the old Sacramento, to a community resource for the diverse communities that the region is today.

The courtyard and the interior atrium, as well as the assembly hall, all function as designed. A friendly well planned and laid out space for gatherings of all kinds, and an eating area that welcomes the 'meet you for lunch at the Crocker' crowd.

We all use it for our own special needs and purposes and that is what makes it such a treasure! The Crocker deserves the designation of Regional Treasure!

William Ishmael

Artist, engineer, urban planner, and Board member for the Sacramento Tree Foundation, Valley Vision, and Blue Line Arts

916-335-2673

**Doni Blumenstock
732 Shoreside Drive
Sacramento, CA 95831**

August 12, 2013

California Park and Recreation Society, District 2
Hall of Honor Board of Directors

Re: 2014 CPRS District 2 Hall of Honor Awards – Regional Treasure Category

To whom it may concern:

I write in support of the Crocker Art Museum for the "Regional Treasure" award. The museum is a linchpin of our growing, increasingly vibrant arts community in the Sacramento Region. The longest continuously operating art museum in the West, the Crocker Art Museum was founded in 1885 and remains the leading art institution for the California Capital Region and Central Valley. That said, it is by no means a fusty repository of antique paintings. The Museum, which is housed in one of the finest examples of Victorian Italianate architecture in the United States, offers a diverse spectrum of special exhibitions, events, and programs to augment its collections of California, European, and Asian artworks, and International Ceramics.

With the addition of the exquisite Charles Gwathmey-designed expansion, a truly collaborative project of the City, the philanthropists and arts leaders of Sacramento, there is also now the space to host cutting-edge traveling exhibits as well as such old favorites as the well-attended Norman Rockwell show. Thursday evening concerts, family events, community gatherings, education programs...all serve to make the Crocker a truly dynamic contributor to our region's vibrancy.

On the list of regional civic amenities, the Crocker is often the first on people's lists and for good reason. It absolutely is a regional treasure. I heartily support the selection of the Crocker Museum for this award.

Sincerely,

Doni Blumenstock
Commissioner, Sacramento Metropolitan Arts Commission
Facilitator, Professional Arts Leadership of Sacramento
Community volunteer

City of
SACRAMENTO
Parks and Recreation

August 1, 2013

California Park and Recreation Society, District 2
Hall of Honor Board of Directors

Re: 2014 CPRS District 2 Hall of Honor Awards – Regional Treasure Category

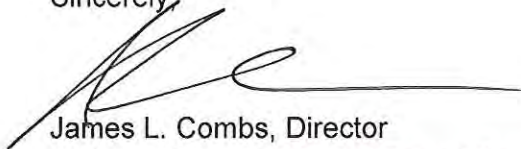
I would like to add my support and strongly recommend the City of Sacramento's nomination of the Crocker Art Museum in the Regional Treasure Category, for the California Park and Recreation Society District 2, 2014 Hall of Honor.

As the oldest public museum west of the Mississippi, the Crocker Art Museum promotes an awareness of and enthusiasm for human experience through art and culture. Statewide, regional and local recognition of the importance of the museum, the collections, arts shows and its function as Sacramento's cultural and historic hub is evident through the investment made first to restore the original Crocker family residence in the 1980's, adding gallery, meeting and resource space, following by the significant expansion a few years ago which added performance space, parking, and support amenities in addition to significant gallery space.

The Museum measures its successes by its ability to enrich the intellectual and cultural life of the communities it serves and strives to create a culture of learning. Further, the Crocker provides diverse experiences for its visitors through the magnificent art it cares for, and through the legacy it leaves to future generations.

Thank you for your consideration of the Crocker Art Museum in the Regional Treasure Category.

Sincerely,



James L. Combs, Director
Department of Parks and Recreation

CROCKER art museum

History

The Crocker Art Museum's core collections were assembled by Edwin Bryant and Margaret Rhodes Crocker during the late 1860s and early 1870s. Gold Rush era immigrants who realized wealth with the construction of the transcontinental railroad (E. B. Crocker served as legal counsel), they were active members of the community.



An avid horticulturist, as well as a state Supreme Court Justice, E. B. Crocker may have begun collecting art at exhibitions that accompanied the displays of agricultural and industrial products in the early Mechanics' Institute and state fairs. In 1868, the Crockers commissioned Seth Babson to renovate their existing home and design an adjoining structure to display art and be an art and entertainment center (including a Ballroom, bowling alley, skating rink, and billiards room). The following year the Crocker family embarked on an extended tour of Germany, where they acquired some 700 paintings (representing all major European schools), as well as 1,344 Master Drawings. During their trip ground was broken for the elegant Italianate Baroque art gallery building, that was completed two years later. Following the Crocker family's return to California in the spring of 1871, E. B. Crocker actively acquired Northern California art of his day (including masterpieces by Charles Christian Nahl, Thomas Hill, and William Hahn) to install alongside his European paintings.

While the Crockers resided in Sacramento, the art gallery was open to the public on occasion, often for the benefit of worthy causes such as orphan asylums or the Library Association. By

1874, Judge Crocker's health declined, and after his death in 1875 Margaret Crocker undertook numerous social and charitable activities, both in Sacramento and San Francisco. In late 1884 Sacramento citizens formed the California Museum Association in hopes of "fostering the interests and resources of art, science, mechanics and literature on a statewide basis." To further this interest, they organized a large exhibition of artwork, memorabilia, and scientific curiosities that was displayed in the Crocker complex the following spring. Soon after it closed in May 1885, Margaret Crocker (who had decided to return to the East) gave her gallery building and art collection to the joint stewardship of the City of Sacramento and the California Museum Association, establishing the first public art museum in continuous existence west of the Mississippi River.



In addition to other duties, the Museum's first director, William F. Jackson (tenure 1885- 1936), established a School of Design, which offered classes in the building from 1886 until the school closed in 1896. In 1911 the original facilities were expanded with Jennie Crocker Fassett's purchase of her family home, which was subsequently annexed to the gallery building. Another highlight of Jackson's tenure was the exhibition of 60 paintings from the Kress Collection in 1933.

During Jackson's final years, however, there were scant resources for the upkeep of the building and its collection; as a consequence, his successor, Harry Noyes Pratt (tenure CAM History Page

2 1936-1944), undertook a \$15,000 renovation of the deteriorating gallery building. Pratt purchased racks for painting storage, published a new collection catalogue, and wrote an article on the Crocker's drawing collection, which came to the attention of Alfred Neumeyer, curator of the Mills College Art Gallery in Oakland. Neumeyer's subsequent article in *Old Master Drawings* stimulated Numa S. Trivas, an art critic and 17th-century Dutch painting specialist, to visit the Museum while traveling in the United States for a Dutch cultural magazine. Upon his return to Europe, Trivas packed his reference library and came back to Sacramento with the intention of completing research on this renowned collection, but died before he could finish the project. Since that time, the Museum's drawings have been the subject of numerous articles, exhibitions, and publications, attracting the interest of scholars throughout the United States and Europe.

During the 1930s and 1940s, the Crocker Art Museum offered an extensive program of exhibitions that showcased major international art movements, as well as local and regional artists. During the war years, director Frederick P. Vickery reinstalled the collections and introduced a Sunday afternoon concert series that continues to this day. In 1948, Charles Muskavitch, then employed at the Dallas Museum of Fine Arts, was contracted to undertake extensive conservation of the collection.

During the late 1950s, the Crocker Art Gallery Association was formed to expand the Museum's membership base. CAGA, which counted many artists among its active members, organized annual exhibitions and raised funds for acquisitions. During this time, purchases were directed toward adding important examples by major American painters (including Robert Henri, Childe Hassam, and Georgia O'Keeffe) and assembling a major collection of contemporary Northern California art. With the assistance of matching funds from the National Endowment for the Arts, works by William T. Wiley, Stephen DeStaebler, and Peter Voulkos, among others, entered the collection. CAGA also sponsored an ongoing film series and hands-on art activities for children. In 1969 the first major expansion of the Museum's facilities, since the Jennie Crocker Fassett gift, was realized with the construction of the R. A. Herold Wing to house galleries for the display of contemporary art and major traveling exhibitions, as well as collections storage and preparation areas. Unfortunately, the following year, the Crocker Mansion Wing was deemed unsafe for occupancy and closed.

In 1978, the California Museum Association, then responsible (with the City of Sacramento) for fiscal and operational oversight of the Crocker, merged with CAGA to create a single membership body and governing board, the Crocker Art Museum Association. At that time, the Crocker Art Gallery name was changed to the Crocker Art Museum, reflecting its commitment to the collections entrusted to its care, as well as to community programs. Shortly thereafter, in 1983, the Crocker Art Museum Foundation was formed to raise and manage endowment funds for the Museum. Begun with a modest corpus of about \$25,000, the Foundation's market value today is around \$6.0 million. In addition, the original Crocker Art Gallery building was given status as a national historic landmark and designated a Landmark Building by the American Institute of Architects.

In 1989 the renovated Crocker Mansion Wing and a new connecting link opened. The wing, designed by architect Edward Larabee Barnes, features galleries for the Museum's collections of early-20th century to contemporary American and California art, as well as special exhibitions. In addition, multipurpose space was provided for an ongoing program of student art exhibitions and family hands-on art programs.

During the 1990s the Museum collections expanded with two major gifts: the Hubert A. Arnold collection of California, American, and international ceramics (some 1,300 pieces) and 500 Indian and Persian paintings from the collection of William and Edith Cleary. These large gifts, in addition to hundreds of others have stretched the Museum's facilities beyond their limits, necessitating capital expansion.

In late 2000, the Crocker Art Museum Association and the City of Sacramento selected Gwathmey Siegel & Associate Architects of New York to develop a Master Plan and Building Program for the Museum. The study was intended to address the programmatic and physical requirements of the Museum for the next fifteen years in context of the existing facility and its adjacent land.

The completed Master Plan and subsequent design development resulted in the tear down of the R. A. Herold Wing and the movement of 2nd Street west along the I-5 right-of-way. This new space allowed the construction of the 125,000 square-foot Teel Family Pavilion and new Herold Wing. The New Crocker opened to the public on 10.10.10 with a great community celebration that heralds a new era for audience engagement at the Crocker.



Judge Edwin B. Crocker (1818-1875)



Edwin Bryant Crocker was the eldest of five children born to Isaac and Elizabeth Clark Crocker. He grew up in Troy, New York, and attended the Rensselaer Institute (now Rensselaer Polytechnic Institute) where he earned a degree in civil engineering. He later studied law in South Bend, Indiana, where he established an impressive practice and a reputation as a staunch abolitionist.

His first wife, Mary Norton, died in the late 1840s, leaving him with a young daughter. He married his second wife, Margaret Rhodes, on July 8, 1852 in New York. The ceremony was performed by Henry Ward Beecher and took place only a few days before the newlyweds booked passage to California, via the Isthmus of Panama. They arrived in San Francisco and made their way to Sacramento.

Once established in their new home, Edwin resumed his legal career. In 1854, he became the chair of the newly formed Republican Party, which was committed to promoting national unity, opposing the spread of slavery, and encouraging a transcontinental railroad. Party victory came with Lincoln's election as President and Stanford's election as California governor in 1861. Because of his expertise in common law and his prominence in party politics, Edwin was appointed a State Supreme Court Justice in 1863. During the seven months of his service, he handed down a record number of opinions.

In 1864, Crocker accepted an offer to serve as legal counsel for the Central Pacific Railroad Company, a company organized by Leland Stanford, Mark Hopkins, Collis P. Huntington and Edwin's brother, Charles Crocker.

In June of 1869, Edwin suffered a stroke, leaving him partially paralyzed for the rest of his life. He retired from the railroad business and pursued other interests. These interests included renovation of the family's new home, commissioning an art gallery building, and embarking on a Grand Tour to Europe with his family from 1869 to 1871. The family moved into the new home in 1872, and installation of the galleries was completed in late 1873. Unfortunately, Edwin was not able to enjoy his collection or magnificent gallery for long, as he died on June 24, 1875.

Margaret Eleanor Rhodes Crocker (1822-1901)



Margaret, the youngest of twelve children, was born shortly after the death of her father. When her mother also passed away, Margaret went to live with a married sister, Anne Bender, in South Bend, Indiana. Here she sang in the local choral group, which is where she met Edwin and Mary Crocker. Following Mary's death, Margaret accepted Edwin's marriage proposal and joined him in the treacherous voyage to California.

During most of her married years, Margaret's activities were devoted to family, church and the community. Like her husband, she was an ardent abolitionist and devoted time and money to charitable causes. After her husband's death in 1875, Margaret emerged as a social and civic leader. Her most significant philanthropic act was to present the

"Crocker Art Gallery" and the bulk of its collections to the City of Sacramento and the newly formed California Museum Association in May 1885. She maintained an active interest in the Gallery through membership on the CMA Board, and she provided scholarships to students attending art school in the Crocker galleries.

During the next several years, Margaret maintained residences in Sacramento, San Francisco, Lake Tahoe, Los Angeles and New York. In 1900, she donated her Sacramento home to the Peniel Rescue Mission, her last public gift to charity. She died on December 1, 1901 in New York, and her ashes were returned to Sacramento to be placed in the family plot at the City Cemetery.



Mary Norton Crocker Walker (1848-unknown)

Edwin's daughter by his first wife was born in 1848 in South Bend, Indiana and named after her mother. She joined her father and stepmother, Margaret, in Sacramento sometime after 1852. In November 1864, she married Charles Scudder, a bookkeeper in Sacramento. Edwin entrusted the management of his art collection to Charles, and in 1873 commissioned a home to be built for his daughter and Charles at the corner of Third and P Streets. They later divorced, and Mary married Myron P. Walker in 1878 and moved to New York.



Kate Eugenie Crocker Gunn (1854-1874)

Kate (left), the eldest child of Edwin and Margaret, was born in 1854 in Sacramento. She pursued an active interest in art and was a student of Charles Christian Nahl. Her paintings were included in the prestigious San Francisco Art Association exhibitions. She married James O. B. Gunn in February 1874, but died soon after on October 26, 1874.

Edwin Clark Crocker (1856-1856)

Edwin Clark, only son of Edwin and Margaret, was born in 1856, but died 16 days later of whooping cough.



Nellie Margaret Crocker (1857-1879)

Correspondence exchanged between Nellie and her beau, William A. Beck (Deputy of Secretary of State), reveals a more personal view of the Crocker family than any other surviving source. The letters, invitations and telegrams, written in 1879, refer to family visits to Lake Tahoe, dinner parties at the Crocker home, and Nellie's trip East to visit her half-sister Mary in New York City, her sister Jennie in Elmira, and family friends in Baltimore. Nellie, who never enjoyed robust health, died suddenly on December 27, 1879 in New York.



Jennie Louise Crocker Fassett (1860-1939)

Jennie Louise Crocker married attorney/businessman J. Sloat Fassett in February 1879 and moved to Elmira, New York. A champion of the fledgling gallery, she contributed \$10,000 in 1911 toward the City's purchase of the former Crocker family home to provide additional gallery and office space. Her many excursions abroad with her husband included a 1912 visit to Korea, where they were among the first westerners welcomed by the Royal Court. These travels inspired Jennie to collect Korean ceramics, fine jade, ivory and sculpture, all later gifted to the Museum's permanent collection.



Amy Isabella Crocker Galitzine (1863-1941)

As the most colorful member of the Crocker family, Amy (later Aimée) enjoyed an exotic and indulgent lifestyle. Her audacious autobiography, entitled *And I'd Do It Again*, shocked readers when it was published in 1936. She married five times, including a union with the European Prince Galitzine. She had one daughter with her first husband R. Porter Ashe and later adopted Yvonne and Reginald while married to Jackson Gouraud. She died in New York in February 1941.

Elwood Bender Crocker (1870-unknown)

Born in Reno, Nevada to William S. and Elizabeth Day Bender, relatives of Margaret Crocker, Elwood was adopted by Edwin and Margaret following the death of his parents. He later went to live with Jennie Fassett in Elmira, New York.

Crocker Governance Structure

Crocker Co-Trustees

The Crocker Art Museum is a public-private partnership established in May 1885 by a Deed of Gift in trust from Margaret Crocker to the City of Sacramento. The Deed gave joint and equal control and management of the property known as the "E. B. Crocker Art Gallery" to the Mayor of the City of Sacramento and California Museum Association (today the Crocker Art Museum Association) as co-trustees. The mayor or the designated alternate, as voted annually by the City Council, attends each Co-Trustee meeting to represent the City.

CAMA

-Board of Directors-

The Crocker Art Museum Association (CAMA) is a private, nonprofit public benefit corporation exempt from federal income tax under section 501(c)(3) of the Internal Revenue Code of 1986. CAMA shares governance of the Crocker Art Museum with the City of Sacramento.

CITY of SACRAMENTO

-Mayor or Designee-

Under the trust relationship, the City owns the building and the collection and provides operating support. Within the City of Sacramento's structure, the Crocker Art Museum falls within the Convention, Culture and Leisure Department (CCL).

CAMF

The Crocker Art Museum Foundation (CAMF), a subsidiary of CAMA, was established in the 1980s to manage endowment funds to provide a reasonably stable and predictable stream of income to CAMA.

MAY 2, 1885

~~Mrs Margaret B Crocker~~
The City of Sacramento

Know all men by these presents, That I, Mrs. Margaret B. Crocker, of the City of Sacramento, County of Sacramento, State of California in consideration of One Dollar to me in hand paid, the receipt whereof is hereby acknowledged, and of other good considerations me thereunto moving and for the purpose of aiding in the establishment in said City of an institution to promote Art, Science, Mechanics, Literature and Education, to the end that the material and social interests of said City and State may be advanced, have given granted and conveyed, and by these presents do give grant and convey unto the City of Sacramento, and its successors forever, all that certain lot of land situated in said City, and known and described according to the official map or plan of said City, as that part of the block or square bounded by O and P, and Second and Third Streets bounded and described as follows to wit: Beginning at the South East corner of Second and O Streets, running thence Easterly along the South line of O Street, One Hundred and Sixty (160) feet, thence Southerly in a line parallel with Second Street, Fifty Seven (57) feet, thence Westerly in a line parallel with O Street Twelve and three quarters (12 3/4) feet; thence Southerly in a line parallel with Second Street One Hundred and three (103) feet to the alley, thence Westerly along the Alley One Hundred and forty-seven and one quarter (147 1/4) feet to Second Street, thence Northerly along Second Street One Hundred and Sixty feet to the place of beginning; Together with the building known as the "B. Crocker Art Gallery" thereon situated, and all the pictures, engravings, portraits, paintings and furniture in said building contained, and all the ten-

To Have and to Hold all and singular the said premises and properties with the appurtenances unto the said City of Sacramento, and its successors, upon the Trusts, nevertheless and to and for the uses interests and purposes hereinafter limited described and declares; that is to say

First, To hold and keep said property both real and personal forever; to care for and maintain the same in good repair, order and condition

Second, To give to the California Museum Association, a corporation, incorporated and organized under the laws of the State of California, the use and occupation of all said property subject to the joint and equal control and management thereof with said City; said joint management and control on the part of said City to be exercised by the Mayor, First Trustee of Chief Executive officer of said City.

Third, To use all said property and the rents, issues and profits thereof jointly with said association for the purpose of advancing Education and learning in the City of Sacramento, of promoting Art, Science, Mechanics and Literature in the State of California, and to aid in carrying out the general purpose of the aforesaid California Museum Association

"Fourth, To maintain the aforesaid property, real and personal under the name of the "E.B. Crocker Art Gallery" "

In witness Whereof, I have hereunto set my hand and Seal this Second day of May--1885.

(signed) Margaret E. Crocker
(Seal)

5-2-1885

Whereas, Mrs Margaret E Crocker by deed dated May 2nd 1885, given, donated and conveyed to the City of Sacramento the property known as the "E. B. Crocker Art Gallery" situated in the Block in said city bounded by O & P and 2nd and 3rd Street in trust for the certain purposes in said deed mentioned, Therefore Resolved that the City hereby accept said deed and the gifts thereby made upon the Trusts in said deed mentioned

Passed by the Board
of Trustees May 24th 1885

E. H. McNeil

RETURN TO
OFFICE OF CITY CLERK

Resolution
Accepting Art Gallery
passed May 4 1885

(6)

6-13-1881

EXHIBIT A

CITY CLERK
DEED No. <u>21</u>
MAP No. <u>6</u>

FILE NO. 8

PURPOSE:
Not stated

LOCATION: Lots S AND C, Block 4
4-5, P-Q Streets

GRANTOR:
Margaret E. Crocker

DATE:
June 13, 1881

MAP NO. 6

State of California,

County of

Sacramento

SS.

ON THIS

Twentieth day of June

A. D. one thousand eight hundred and seventy eight

C. S. Robinson

a Notary Public,

in and for the said County of Sacramento

personally appeared S. J. Deuel

known to me to be the same person whose name is subscribed to the annexed instrument, as a witness thereto, who, being by me duly sworn, deposed and said: that he resides in Sacramento, California, and that he was present and saw

Margaret E. Crocker

personally known to him to be the same person described in and who executed the said Instrument, as a part thereof, Sign, Seal and Deliver the same; and that the said

Margaret E. Crocker

acknowledged in the presence of said affiant, that she executed the same, and that he, the said affiant, thereupon subscribed his name thereto as a witness.

IN WITNESS WHEREOF, I have hereunto set my
hand and affixed my Official Seal, at my office in the
County of Sacramento
the day and year in this Certificate first above written.



Notary Public

6-18-1881

I, Margaret E. Crocker of
City of Sacramento - County of Sacra-
-mento and State of California hereby
give and grant to the City of
Sacramento in said County and
State - Two certain lots of land
situate in said City known
and described as lots Five (5)
and Six (6) in the block or square
bounded by P. and Q. and Fourth
(4th) and Fifth (5th) Streets as per
official plan or map of said City
As Witness my Signature this
thirteenth (13th) day of June
(1881) Eighteen Hundred and Eighty One
Signed in presence of } Margaret E. Crocker
B. J. Deuel }

Sacramento County,

J. H. MILLER,
Recorder.

Sacramento, Cal. May 7th 1885

City of Sacramento

TO COUNTY RECORDER.

to Recording,

read Margaret E Crocker Co. City of Sac 700

Filed
J. H. Miller
Co. Recorder

1071	Deed	Margaret E Crocker Co City of Sacramento 764380	Noted 546 - P 118 11/1/85	Dated June 13/85	Recorded at request of Ernestine June 15 th 1885 at 112 30 th AM in Book 103 of Index Page 94. Sac. Co. Recorder J. E. Barber Recorder	764380 2-B
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State of California

OFFICE OF THE SECRETARY OF STATE

I, *MARCH FONG EU*, Secretary of State of the State of California, hereby certify:

That the annexed transcript was prepared by and in this office from the record on file, of which it purports to be a copy, and that it is full, true and correct.

IN WITNESS WHEREOF, I execute
this certificate and affix the Great
Seal of the State of California this

APR 16 1987



March Fong Eu

Secretary of State

Articles of incorporation of the
California Museum Association

These Articles of incorporation shall
1. That the corporate name of this
Association is the California Museum
Association: 2. The purpose of the
incorporation are to foster art, Science,
Mechanics, Literature and the development
of the resources of California: also the
encouragement of social intercourse
among the inquiries into Art, Science
Mechanics, Natural history and the resources
of the State: also the establishment of a
Repository for the Collection, preservation
and Exhibition of natural curiosities,
Antiquities, works of Art, Science
Scientific objects, products of inventive
genius, and skilled labor and
handiwork, and the results of the
cultivation of the soil, and the
development of its resources of
the County: and also to encourage-
ment of the liberal Arts, and the
cultivation of literary tastes: and
that to the end that the objects
and purposes of this Association
may be accomplished it shall

For the purpose of said corporation
that it may and will purchase
and hold both real and personal
property, to provide such property
and to provide an income and
revenue to support and sustain
the said objects and purposes
of the association, said Corporation:
4 - The place where the principal
business of the Corporation is
to be transacted is the City of
Sacramento in the County of Sacramento
and State of California: 5 - The
term for which said Corporation
is to exist is the term of fifty
years: 6 - These are the names
of the Directors of said Corporation
and the Directors elected for
the first year were and are
David Lubin, George Pyburn,
Christopher Larson, Joseph Higgins,
J. A. Woodson, Frederick S. Ray,
C. E. Grunsky, William F. Jackson
and John M. Hutton, all of whom
have consented to act as such
Officers: And the election at
which said directors were elected
was held in the City of Sacramento
in said County and State on the 5th

Day of December 1885 a large majority
 of the members of the California
 Museum Association were present
 and voted at fair election
 with fair result: Capt as of the
 election of Christopher Brown who
 was elected at an election held
 for the purpose in said city
 during and state on the 4th day of
 February 1885 at which election
 a majority of fair association
 were present and voted
 minutes are handed this 21st day of
 March 1885 -

John W. Huntington, residence Sacramento			
C. B. Grunsky	"	"	"
J. A. Woodson	"	"	"
W. E. Jackson	"	"	"
Joseph Stiffens	"	"	"
Geo. Pyburn	"	"	"
David Lubin	"	"	"
Christopher Brown	"	"	"
Fred S. Ray			

State of California
 County of Sacramento

David Lubin being duly
 sworn says that he is the officer

day of December 1884 and a majority
 of the members of the California
 Museum Association were present
 and voted at said election;
 with said result: Geyt is the
 election of Christopher Geyt who
 was elected at an election held
 for the purpose in said city,
 county and state on the 4th day of
 February 1885 at which election
 a majority of said association
 was present and voted
 intrust our hands this 21st day of
 March 1885 -

State of California,
 COUNTY OF SACRAMENTO.

On this, the Twenty First
 day of March A. D. One Thousand Eight Hundred and Twenty-Five
 before me, ADD. C. HINKSON, a Notary Public duly appointed, commis-
 sioned, qualified, and acting in and for the said County of Sacramento, personally appeared
 Daniel Aubin; George Byrum; Christopher Geyt; Joseph
 Stephens; J. H. Woodson; Emanuel E. Ray; L. E. Townsend;
 William F. Jackson and John V. Anderson,
 whose names are subscribed to the annexed instrument as parties thereto, personally known
 to me to be the individual described in and who executed the said instrument as parties
 thereto, and they acknowledged to me that they executed the same freely, and voluntarily
 and for the uses and purposes therein mentioned.

In Witness Whereof, I have hereunto set my hand and affixed my
 official seal, the day and year in this certificate first above written.



Add. C. Hinkson
 Notary Public.

who conducted the same in the foregoing articles of incorporation.

Office of the County Clerk.

COUNTY OF SACRAMENTO.

I, WILLIAM B. HAMILTON, County Clerk of the County of Sacramento, State of California, and ex officio Clerk of the Superior Court held in and for said County and State aforesaid hereby certify that I have compared the foregoing copy with the original articles of incorporation of The California Museum Association and do hereby acknowledge and affirm that the same is a full true and correct copy of such original, and of the whole thereof.

ATTEST my hand and the Seal of said Court, this 2nd

day of March, A. D. 1885.

W. B. Hamilton, Clerk.

By

Deputy Clerk.

111443

Secretary of the
California Museum
Association
The California Museum
Association

Filed in the Office of the
Secretary of State the 2nd
day of March, A. D. 1885
W. B. Hamilton
Secretary of State

By

Record Book, 118, Page 323

ROBERT C. KIRKWOOD, CHAIRMAN
STATE CONTROLLER
JOHN W. PRINCE, VICE CHAIRMAN
COMMISSIONER OF REVENUE
GEORGE A. KELLY
CHIEF CLERK OF THE BOARD



JOHN J. CAMPBELL
EXECUTIVE OFFICER

STATE OF CALIFORNIA

OFFICE OF

Franchise Tax Board

SACRAMENTO 14

August 12, 1954

California Museum Ass'n
c/o Crocker Art Gallery
2nd & J Sts.
Sacramento, California

Gentlemen:

RE: Exemption From Franchise Tax

It is the opinion of this office, based upon the evidence presented, that you are exempt from State franchise tax under the provisions of Section 13701 of the Revenue and Taxation Code, as it is shown that you are organized and operated exclusively as an educational organization.

Accordingly, you will not be required to file franchise tax returns unless you change the character of your organization, the purposes for which you were organized, or your method of operation. Any such changes should be reported immediately to this office in order that their effect upon your exempt status may be determined.

You will be required, however, to file annually, beginning with your current accounting period, an information return on Form 100 by the 15th day of the fifth month following the close of your fiscal year with this office as long as this exemption remains in effect. However, if you have income that is taxable under the provisions of Section 23771 of the Revenue and Taxation Code, a return on Form 100 must be filed by the 15th day of the third month following the close of your fiscal year. These forms may be obtained from this office or any of its branches.

Contributions made to you are deductible by the donors in arriving at their taxable net income in the manner and to the extent provided by Sections 17315, 17316, 17317, and 2421k of the Revenue and Taxation Code.

If your organization is not yet incorporated or has not yet qualified to do business in California, this approval will expire within thirty days unless incorporation or qualification is completed within such period.

Very truly yours

FRANCHISE TAX BOARD

John J. Campbell
Executive Officer

By *[Signature]*
Hilten A. Hoot
Associate Tax Counsel

cc - SAC, Office of State
of - Collections

term of existence and perpetual

147-3
FILED
In and for the County of
SACRAMENTO, CALIFORNIA
MAY 19 1935
FRANK J. JORDAN
CLERK OF STATE
By *[Signature]*
CERTIFICATE OF AMENDMENT OF ARTICLES OF INCORPORATION
OF
CALIFORNIA MUSEUM ASSOCIATION.

We, the undersigned, CHARLES W. MONTON, President, and
I. F. JACKSON, Secretary, of CALIFORNIA MUSEUM ASSOCIATION, a
corporation organized under the laws of the State of California,
do hereby certify:

1. That on the 18th day of March, 1935, at 1:30 o'clock
P.M. of said day, at its meeting place, Room 1210 California-
Western States Life Building, 10th and J Streets, in the City of
Sacramento, State of California, a special meeting of the Board
of Directors of the aforesaid Association was held; that said
meeting was called for the special purpose of amending the Articles
of Incorporation; that all of the directors were present, excepting
Miss Jennie Crocker Fassett, and consented thereto.

2. That at said meeting a resolution providing for the
amendment of the Articles of Incorporation of said Association was
adopted by the affirmative vote of a majority of the directors of
said Association; that the following is a copy of said resolution
so adopted, to-wit:

"RESOLVED, that the Articles of Incorporation
of this Association be amended to change the term of
corporate existence, as follows:

That the paragraph designated "4." which sets
forth the term of corporate existence be amended to
read as follows:

"4. Said corporation shall have a perpetual
existence."

3. That eight of the nine directors of said corporation

13
voted in favor of said resolution.

IN WITNESS WHEREOF, we have signed this certificate and
caused the seal of said corporation to be affixed thereto, this
19 day of March, 1935.

Charles W. Morton
President of California Museum
Association, a corporation.

W. F. Jackson
Secretary of California Museum
Association, a corporation.

STATE OF CALIFORNIA,)
County of Sacramento.) ss.

CHARLES W. MORTON, and W. F. JACKSON, whose names are
subscribed to the above certificate, being duly sworn, each for
himself deposes and says:

That he, the said CHARLES W. MORTON, is the President,
and said W. F. JACKSON, is the Secretary, of CALIFORNIA MUSEUM
ASSOCIATION, a corporation, mentioned in the above certificate;
that he has read the above certificate and the same is true of
his own knowledge.

Charles W. Morton

W. F. Jackson

Subscribed and sworn to before me

this 19 day of March, 1935.

W. C. Bate
Notary Public in and for the County
of Sacramento, State of California.



SECRETARY OF STATE

A510454



*in
3 pgs*

I, *BILL JONES*, Secretary of State of the State of California, hereby certify:

That the attached transcript has been compared with the record on file in this office, of which it purports to be a copy, and that it is full, true and correct.

IN WITNESS WHEREOF, I execute this certificate and affix the Great Seal of the State of California this

JUN 23 1998



Bill Jones

Secretary of State

A51045

RESTATED ARTICLES OF INCORPORATION

OF

CROCKER ART MUSEUM ASSOCIATION

ENDORSED - FILED
In the Office of the Secretary of State
JUN 19 1998

BILL JENTS, Secretary of State

Stephen F. Boutin and Marcy Friedman hereby certify as follows:

1. Stephen F. Boutin and Marcy Friedman are the President and Secretary of Crocker Art Museum Association, a California non-profit corporation.

2. The Articles of Incorporation of the corporation, as amended to the date of the filing of this Certificate, including amendments set forth herein but not separately filed, are amended and restated in accordance with Section 5816 of the California Corporations Code to read in full as set forth below:

"I

The name of this corporation is CROCKER ART MUSEUM ASSOCIATION.

II.

A. This corporation is a nonprofit public benefit corporation and is not organized for the private gain of any person. It is organized under the Nonprofit Public Benefit Corporation Law for charitable purposes.

B. The specific and primary purpose for which this corporation is formed are:

The corporation recognizes that the ownership of the Crocker Art Museum of Sacramento, hereinafter "Art Museum," is vested in the City of Sacramento by deed of Margaret E. Crocker dated May 2, 1885, as modified, and that the City of Sacramento, in accepting the deed, is obligated to maintain the Art Museum and to keep the building, personal property and works of art contained therein in good condition and repair as well as to employ competent personnel to operate the Art Museum so that its objects of art may be visited, viewed, and enjoyed by the public. The corporation further recognizes that the deed of Margaret E. Crocker, as modified, gives the management and control of the Art Museum jointly to the Mayor of Sacramento and the corporation, as Trustees. In fulfilling its responsibilities, the corporation shall, among other things:

- a. Provide funds for increasing the collections of fine art and other Art Museum purposes;
- b. Sponsor educational activities;
- c. Obtain fine exhibits and programs of cultural nature;
- d. Encourage membership growth so as to provide a large number of interested persons who will constitute a broad base of support for the Art Museum.

III.

A. This corporation is organized and operated exclusively for charitable purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1986, as amended.

B. No substantial part of the activities of this corporation shall consist of carrying on propaganda, or otherwise attempting to influence legislation, and this corporation shall not participate in or intervene in any political campaign on behalf of any candidate for public office.

C. Notwithstanding any other provision of these articles, the corporation shall not carry on any other activities not permitted to be carried on (a) by a corporation exempt from federal income tax under section 501(c)(3) of the Internal Revenue Code of 1986, as amended, or (b) by a corporation, contributions to which are deductible under section 170(c)(2) of the Internal Revenue Code of 1986, as amended.

D. This corporation elects to be governed by all of the provisions of the Nonprofit Corporation Law of 1980 not otherwise applicable to it under Part 5.

IV.

A. The property of this corporation is irrevocably dedicated to charitable purposes and no part of the net income or assets of this corporation shall ever inure to the benefit of any director, officer, or member thereof, or to the benefit of any private person.

B. Upon liquidation, dissolution or abandonment of this corporation, after providing for the debts and obligations thereof, the remaining assets shall not inure to the benefit of any private person, but shall be transferred exclusively to such organizations as are agreed to by the directors, provided such organizations are organized and operated exclusively for charitable, educational or scientific purposes and are exempt

3. The amendments set forth herein have been duly approved by the Board of Directors of the corporation.

4. The amendments set forth herein have been duly approved by the required vote of members.

The undersigned declare under penalty of perjury that they have read the foregoing certificate and know the contents thereof and that the same is true of their knowledge.

DATED: January 27, 1998.



Stephen F. Boutin,
President



Marcy Friedman,
Secretary



CROCKER art museum

The Crocker Art Museum Association (CAMA) Board of Directors comprises civic, community, and business leaders who support the Crocker Art Museum's mission of promoting an awareness of and enthusiasm for human experience through art. The CAMA board meets regularly to set policy, review financial statements, develop and implement long-range and strategic plans, and coordinate fund raising activities.

Crocker Art Museum Association Board of Directors 7/1/13 - 6/30/14

Officers

Rhea Brunner, *President*
Community Leader

David Townsend, *Vice President*
President
Townsend Raimundo Besler
& Usher

Jim Deeringer, *Treasurer*
Partner
Downey Brand Attorneys LLC

Randy Getz, *Secretary*
Executive Vice President
CBRE Group, Inc.

Steve Mills, *Past President*
Partner
DCA Capital Partners

Members

Sharon Anapolsky
Co-owner
Julius Clothing

Chris Ann Bachtel
VP & Trust Manager
First Northern Bank

Melza Barr
Community Leader

Margo Reid Brown
President
St. Francis High School

Barry Brundage
Managing Director
U.S. Bank
Claudia Coleman
VP Corporate Development
DST Systems, Inc.

Cecilia Delury
Owner
Cecilia Delury, CPA

Marcy Friedman
Community Leader

Michael Genovese
Founding Partner
Genovese Burford & Brothers

David Gibson
Owner
David I. Gibson, Landscape
Architect

Michelle Kuo Harris
Finance Manager
Apple, Inc.

Karen Himick
Owner
Water Lilies

Sandra Jones
Co-owner & Director
Energy Operations Management

Loren G. Lipson, MD
Health in Aging Institute

Garry Maisel
President & CEO
Western Health Advantage

Horacio (Fred) Mendez
Senior Vice President
Rabobank, N.A.

Teri Niello
Community Leader

Joe Rodota
CEO
Forward Observer, Inc.

Pam Saltenberger
Community Leader

Bob Scarlett
Community Leader

Jon Stevenson

CEO & Founder

Trumpette

Celestine Syphax

Community Leader

Julie Teel

Community Leader

Denise Timmons

Community Leader

Tom Weborg

Founder

Java City, Inc.

Sandy Burton Yasso

Community Leader

Crocker Art Museum Foundation (CAMF)

Board of Directors

7/1/13 – 6/30/14

President:

Michael Genovese

Secretary/Treasurer:

Randy Getz

Member:

Claudia Coleman

Jim Deeringer

Fred Mendez

Steve Mills

Denise Timmons

Staff Liaison:

David Separovich

Crocker Art Museum Strategic Direction

MISSION: The Crocker Art Museum is dedicated to promoting an awareness of and enthusiasm for human experience through art. We measure our success by our ability to enrich the intellectual and cultural life of the communities we serve. We strive to create and sustain a culture of learning in which works of art are perceived both as objects of visual delight and as symbols of human thought.



CORE STRATEGIES:

- Present an engaging and lively schedule of permanent collection installations, temp. exhibits and educational programs that contribute to the awareness, understanding and appreciation of the visual arts for a diverse audience.
- Continue the commitment to the care, documentation and growth of the permanent collection.
- Create a highly effective organization that is personally and professionally rewarding.
- Cultivate a Board of Directors committed to the artistic mission of the Museum and representative of the community and the region that establishes policy to guide the institution and secures the financial resources for its stability and growth.
- Cultivate and steward broad base of donors and sponsors who are recognized and properly acknowledged for their contribution.

2007

Build Capabilities for Growth

- ✓ Break Ground!
- ✓ "Wrecking Ball"

- Secure \$100M to build and run expanded CAM – "Year of the Crocker!"
- ✓ Expand "friend" and position CAM for cultural leadership. (Crocker Talkers)
- Build relationships with regional public agencies and their leaders. (POB)
- ✓ Contract for design of the new facility
- ✓ Complete and approve business plan for expansion including master timeline in 2004 (include for running new museum)
- ✓ Expand staff, physical space and resources to support demands of expansion project, capital campaign and operations.
- ✓ Enhance infrastructure, existing physical plant to increase efficiency and effectiveness of operations and care of collection
- ✓ Increased attendance and revitalize image: "CAM as catalyst for transformation".
- ✓ Enhance effectiveness of CAMA and CAMF boards.

2010

Expand the Museum

- Open Expanded Crocker
- Launch New Logo/Branding with opening of expanded museum

- Optimize excitement to engage new and broader audience and Board (great use of technology).
- Active recruitment of "New Crocker Board"
- Create new program model and secure partnerships (corporate, fd, community) to successfully launch and sustain excitement of Crocker.
- Secure funding from regional communities
- Complete work outlined in Irvine Foundation Grant: Board, Staff and Audience Development
- Maintain baseline program offering through construction and stay "top of mind" in community during construction – leveraging technology to find new ways to connect.

2015

Solidify New Position

- Increase national (and international) importance.
- Leverage Crocker to attract more attention to the Sacramento region.
- Increased financial support from regional business community.
- Solidify the Museum's position as the dynamic center of culture in the region.
- Endowment at \$25 – 50M

Mission Statement



The Crocker Art Museum is dedicated to promoting an awareness of and enthusiasm for human experience through art. We measure our success by our ability to enrich the intellectual and cultural life of the communities we serve. We strive to create and sustain a culture of learning in which works of art are perceived both as objects of visual delight and as symbols of human thought.

About the Museum



The first public art museum founded in the Western United States, the Crocker Art Museum was established in 1885 and is now one of the leading art museums in California.

The Crocker serves as the primary regional resource for the study and appreciation of fine art. The Museum offers a diverse spectrum of special exhibitions and programs to augment its collections of Californian, European, Asian, African and Oceanic artworks, and international ceramics.

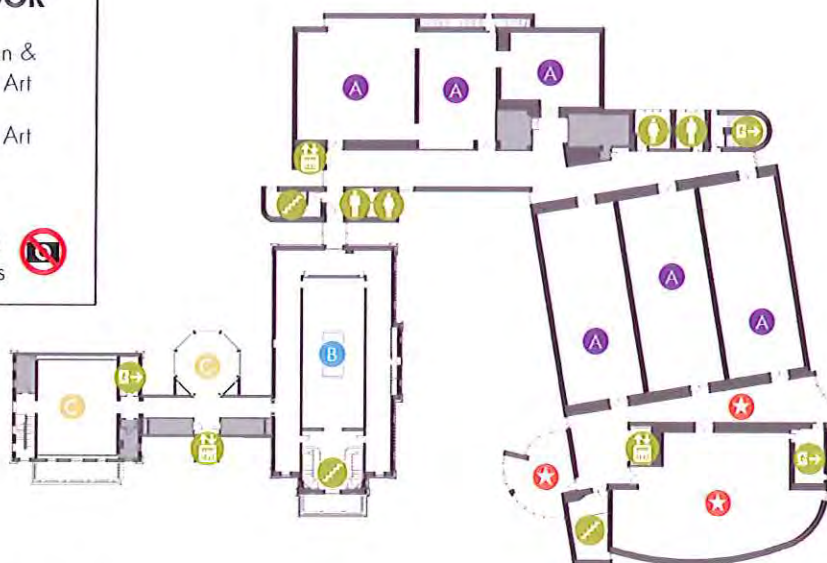
The Crocker Art Museum is the only museum in the Sacramento region accredited by the American Alliance of Museums, a recognition given to less than 800 of the nation's 17,500 museums. AAM accreditation certifies that a museum operates according to standards set forth by the museum profession, manages its collections responsibly and provides quality service to the public.

CROCKER art museum

- women's restroom
- men's restroom
- elevator
- stairs
- emergency stairs
- non-public spaces
- no photography

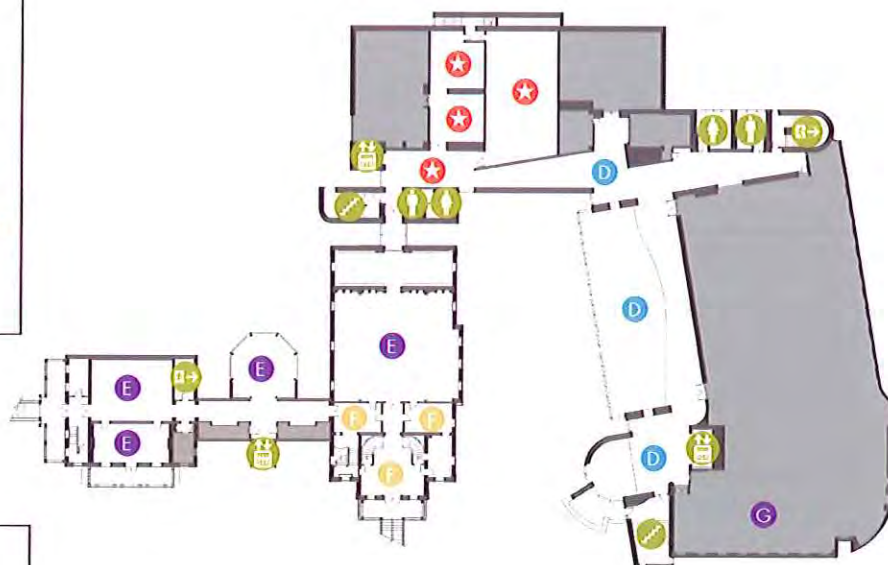
THIRD FLOOR

- Californian & American Art
- European Art
- Asian Art
- Changing Exhibitions
- no photography



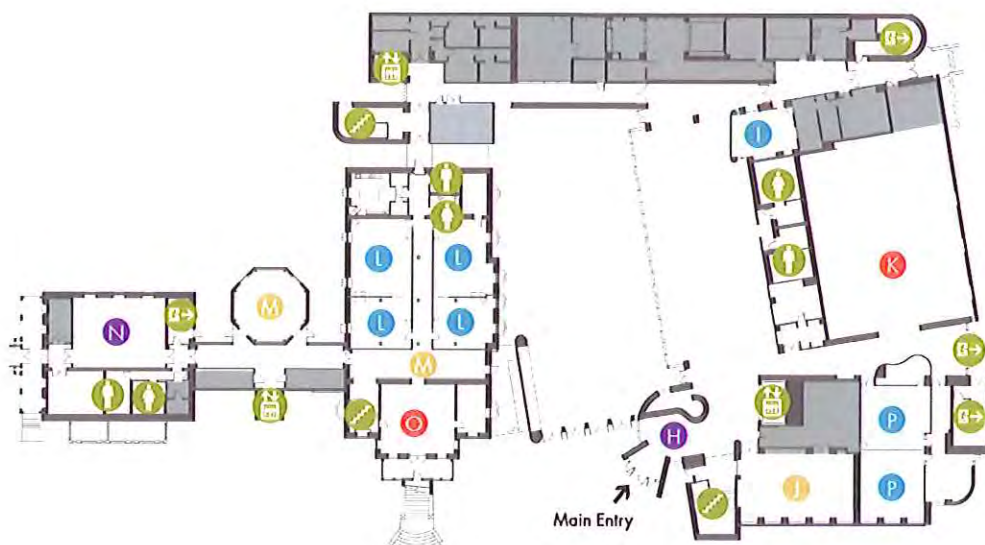
SECOND FLOOR

- African & Oceanic Art
- Ceramics
- Crocker History
- Changing Exhibitions
- Staff Offices
- no photography



FIRST FLOOR

- Admission Desk
- Crocker Cafe
- Museum Store
- Auditorium
- Studio Art Spaces
- Student & Community Exhibitions
- Library
- Art Education Resource Room
- Cemo Meeting Room





Hours and Admission

Museum Hours

Tuesday – Sunday 10 AM – 5 PM

Thursday 10 AM – 9 PM

Closed Mondays, Thanksgiving, Christmas, and
New Year's Day*

*As part of Crocker's free Family Festivals, admission to
the Crocker Art Museum is free to the public during the
following Mondays 10 AM – 5 PM:

Presidents Day

Memorial Day

Labor Day

Sponsored by



Admission

FREE to Crocker Members

Join today and start saving!

Adults \$10

Seniors (65 and older) \$8

College Students \$8

Youth (7–17) \$5

Children (6 and under) Free

The Crocker is proud to offer free general admission through the following programs:

- Every third Sunday of the month is "Pay What You Wish Sunday" sponsored by



- Museums on Us: Bank of America and Merrill Lynch cardholders receive free general admission on the first weekend of every month. Simply bring your photo ID and your Bank of America/Merrill Lynch card.

- Blue Star Museums: From Memorial Day (May 27) through Labor Day (September 2), active duty military personnel and one guest receive free admission.

Parking and Directions



On-street parking meters bordering the Museum and Crocker Park require quarters (free after 6 PM Monday-Saturday and free all day Sunday). **A small parking lot is available on 2nd Street (Lot Y)** and costs \$1.50 per hour. **A larger parking lot (Lot X)** is located at the corner of 2nd and N Streets and is a \$10 flat rate for all day parking (a \$5 flat rate after 4 PM on weekdays and all day on weekends). Both parking lots are operated by the City of Sacramento and are enforced 24 hours/day, 7 days/week.

Parking for visitors with disabilities can be found in the City parking lots and at meters located on 2nd Street. Disabled Person Parking Placards do not receive free parking in the City parking lots.

Additional parking is available in nearby parking garages, located a short walk from the Museum:

Tower Bridge Garage (Front Street + Capitol Mall)

Parking is \$1.50 each half hour. The daily maximum charge is \$15. Enter the garage on Capitol Mall. Walk to the Museum by taking the Riverfront Promenade to the O Street Bridge.

Downtown Plaza

Parking is \$1.25 each half hour for the first two hours and \$1.50 each additional half hour after the first two hours. The daily maximum charge is \$15. There are multiple entrances on J and L Streets.

Old Sacramento Garage (2nd + I Streets)

Parking is \$1.25 each half hour for the first two hours and \$1.00 each additional half hour after the first two hours. The daily maximum charge is \$13. Enter the garage on I Street. Walk to the Museum by taking the Riverfront Promenade to the O Street Bridge.

Bicycle

Bicycle racks are located near the after-hours studio entrance.

Light Rail and Bus

Sacramento Regional Transit stops within walking distance of the Crocker Art Museum. Regional Transit recommended bus routes are listed below. The nearest Light Rail stop is at 8th and O Streets. A basic fare is \$2.50; a daily pass is \$6.

Monday – Friday: 6, 11, 15, 30, 31, 34, 38, 51, 62, 86 & 88

Saturday: 15, 30, 34, 38, 51, 62, 86 & 88

Sundays & Holidays: 15, 30, 34, 38, 51, 86 & 88

Train

The Sacramento Valley Amtrak Station is located at 3rd and I Streets, approximately six blocks from the Museum. The Capitol Corridor route offers frequent travel from the Sacramento region to the Bay Area. The San Joaquin route connects Sacramento with the Central Valley.

Directions

The Crocker is located at 216 O Street in Downtown Sacramento and can be reached from several major freeways.

From the West - San Francisco, Davis, etc.

- From I-80 continue on Business 80/Route 50 then follow the exit for I-5 toward Redding
- Take the J Street exit and turn right off the ramp on 3rd Street
- Turn right on O Street

From the East via I-80 - Auburn, Reno, Roseville, Carmichael, etc.

- Take I-80 towards San Francisco
- Follow the exit to I-5 after passing Truxel Blvd.
- Take the J Street exit and turn right off the ramp on 3rd Street
- Turn right on O Street

From the East via Highway 50 - Placerville, etc.

- Take Highway 50 toward San Francisco
- Follow the exit to I-5 North to Redding
- Take the J Street exit and turn right off the ramp on 3rd Street
- Turn right on O Street

From the South via Highway 99 - Elk Grove, Fresno, etc.

- Take 99 to San Francisco turnoff (Route 50)
- Follow 50, then take the exit for I-5 North to Redding
- Take the J Street exit and turn right off the ramp on 3rd Street
- Turn right onto O Street

From the South via I-5 – Lodi, Stockton, Modesto, etc.

- Take the J Street exit and turn right off the ramp on 3rd Street
- Turn right on O Street

From the North via Highway 99 - Yuba City, Marysville, etc.

- Take 99 South toward Sacramento. Highway 99 will merge into I-5
- Take the J Street exit and turn right off the ramp on 3rd Street
- Turn right on O Street

From the North via I-5 – Woodland, Chico, etc.

- Take the J Street exit and turn right off the ramp on 3rd Street

Turn right on O Street

Accessibility

Our Art Access program ensures that the Crocker is physically, intellectually, and financially accessible to a broad range of audiences.

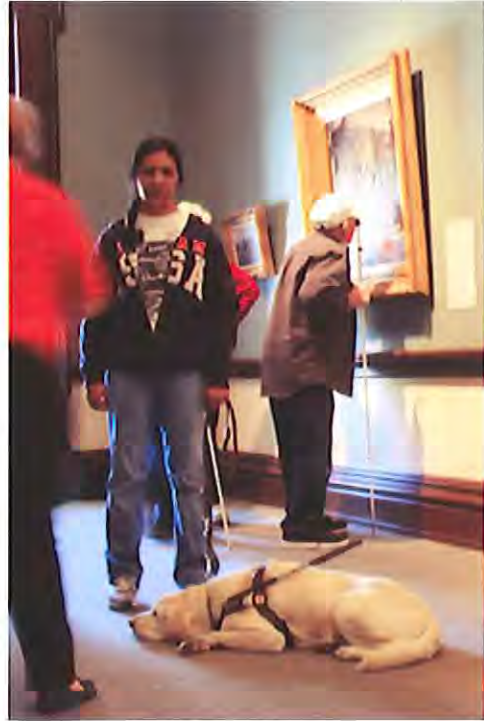
Accessible Entrance and Pathways

The Museum is architecturally barrier-free, and there are three elevators that service the three levels of the Museum. Accessible restrooms and drinking fountains are located on each level of the Museum.

Resources for Visitors

- Wheelchairs, strollers, and gallery stools are available during your visit on a first-come, first-served basis. Please inquire about this service at the Admission Desk.
- Baby changing stations are located in the women's, men's, and family restrooms on all three floors.
- Sign interpretation for visitors who are hearing impaired can be provided with a minimum of three weeks notice. To schedule this service, please contact the Education Department at 916.808.1182.
- Assistive listening devices are available for use at lectures and performances. Please inquire about this service at the Admission Desk.
- Visitors using a TTY communications device may contact the Museum via the California Relay Service. This toll free service can be reached at 800.735.2929, or if you prefer to communicate in Spanish, please use 800.855.3000.
- Touch tours enable legally blind visitors to experience a selection of original artworks through touch.
- Tactile opportunities include samples of various art media and tools that can be touched by visitors. This service may be requested at any time through a docent.

Waived Admission is available to groups whose mission is to provide quality education and community experiences to adults and children who might otherwise be unable to afford participation. Download the Art Access Application below or call 916.808.1060 to have one mailed to you.



Teacher-Led Tours



Although Guided Museum Tours are highly recommended, educators are welcome to develop and lead their own tours of the Crocker. Lesson plans, background materials, and recommendations on leading a group through the galleries are provided in *Striking Gold*, the Crocker's free online curriculum guide.

Upon arrival, groups will be greeted by staff or docents and given a brief introduction to the Crocker. At the end of the tour, each student receives a Free Family Pass, which enables students to return to the Museum, free of charge, with

up to four people.

Educators who reserve a Teacher-Led Tour will receive a Teacher Preview Pass in their confirmation packet, which is good for free admission for two people. Educators are strongly encouraged to preview Museum exhibitions to help shape a comprehensive learning experience for their students.

Availability:

Tuesday-Friday, NOON – 4 PM

Alternate times are scheduled based on availability.

Group Size & Chaperones:

80 students maximum. One chaperone is required for every six students.

Fees:

When reserved four weeks in advance, tours are \$2 per student for groups in Sacramento County and \$4 per student for groups visiting from outside of Sacramento County. Teachers and required chaperones are free. Additional chaperones are \$4 per person. Payment is due at time of tour.

Reservations & Information:

Call 916.808.1182 or email education@crockerartmuseum.org

CROCKER art museum

Educators + Schools Programs STANDARDS AT A GLANCE

The Crocker Art Museum's educational experiences for students are designed to satisfy the California State Content Standards. Use the following charts to see which Content Standards are fulfilled by a particular tour, workshop, or program.

ART ARK

VISUAL & PERFORMING ARTS STANDARDS	ENGLISH LANGUAGE ARTS, HISTORY-SOCIAL SCIENCE & MATHEMATICS STANDARDS
Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Reading; Listening, and Speaking Strategies <u>HSS</u> : Learning and Working Now and Long Ago; A Child's Place in Time and Space; People Who Make a Difference; Continuity and Change; United States History and Geography: Making a New Nation; World History and Geography: Ancient Civilizations; World History and Geography: Medieval and Early Modern Times <u>Math</u> : Measurement and Geometry <u>Science</u> : Physical Sciences, Earth Sciences

ART ACROSS THE CURRICULUM TOURS

THEME	VISUAL & PERFORMING ARTS STANDARDS	ENGLISH LANGUAGE ARTS, HISTORY-SOCIAL SCIENCE & MATHEMATICS STANDARDS
"A" is for Art	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Reading; Written and Oral English Language Conventions; Listening and Speaking Strategies <u>Math</u> : Number Sense; Statistics, Data Analysis, and Probability; Measurement and Geometry
American Stories	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Reading; Writing; Listening and Speaking Strategies <u>HSS</u> : Continuity and Change; United States History and Geography: Growth and Conflict; Historical and Social Sciences Analysis Skills ; United States History and Geography: Continuity and Change in the 20 th Century; Principles of American Democracy and Economics
All Aboard!	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Reading; Listening and Speaking Strategies <u>HSS</u> : California: A Changing State; United States History and Geography: Making a New Nation

ARTIST-TO-GO

THEME	VISUAL & PERFORMING ARTS STANDARDS	ENGLISH LANGUAGE ARTS, HISTORY-SOCIAL SCIENCE & MATHEMATICS STANDARDS
Creepy Crawly Creatures	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>Math</u> : Algebra and Functions; Measurement and Geometry; Statistics, Data Analysis, and Probability
California Collage	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>HSS</u> : Continuity and Change; California: A Changing State <u>Math</u> : Measurement and Geometry

Geo-Perspective	Artistic Perception; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>Math</u> : Measurement and Geometry
The Crocker Experience	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>HSS</u> : A Child's Place In Time and Space; California: A Changing State; World History and Geography: Ancient Civilizations <u>Math</u> : Measurement and Geometry
Print It!	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>Math</u> : Measurement and Geometry

CROCKER-TO-GO

THEME	VISUAL & PERFORMING ARTS STANDARDS	ENGLISH LANGUAGE ARTS, HISTORY-SOCIAL SCIENCE & MATHEMATICS STANDARDS
An Introduction to Art	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>Math</u> : Algebra and Functions, Measurement and Geometry, Statistics, Data Analysis, and Probability (Kindergarten); Measurement and Geometry (Grade 2); Mathematic Reasoning
Learning to Look at Art	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>HSS</u> : Historical and Social Sciences Analysis Skills; World History and Geography: Ancient Civilizations; World History and Geography: Medieval and Early Modern Times; World History, Culture, and Geography: The Modern World

Discover the Crocker	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>HSS</u> : A Child's Place in Time and Space; People Who Make A Difference; Continuity and Change, California: A Changing State; United States History and Geography: Making a New Nation; United States History and Geography: Growth and Conflict; Historical and Social Sciences Analysis Skills
California Culture	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>HSS</u> : A Child's Place in Time and Space; Continuity and Change, California: A Changing State; United States History and Geography: Making a New Nation; United States History and Geography: Growth and Conflict; Historical and Social Sciences Analysis Skills
Art 360°	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>HSS</u> : A Child's Place In Time and Space; California: A Changing State; World History and Geography: Ancient Civilizations

Guided Museum Tours

THEME	VISUAL & PERFORMING ARTS STANDARDS	ENGLISH LANGUAGE ARTS, HISTORY-SOCIAL SCIENCE & MATHEMATICS STANDARDS
Discover the Crocker	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Reading; Listening and Speaking Strategies <u>Math</u> : Algebra and Functions; Measurement and Geometry; Statistics, Data Analysis, and Probability (Kindergarten); Measurement and Geometry (Grade 2); Mathematic Reasoning <u>HSS</u> : A Child's Place in Time and Space
Take Art Apart	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Reading; Listening and Speaking Strategies <u>Math</u> : Algebra and Functions; Measurement and Geometry; Statistics, Data Analysis, and Probability (Kindergarten); Measurement and Geometry (Grade 2); Mathematic Reasoning (Grade 3)

Looking to Learn, Learning to Look	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Reading; Listening and Speaking Strategies <u>Math</u> : Algebra and Functions; Measurement and Geometry; Statistics, Data Analysis, and Probability (Kindergarten); Measurement and Geometry (Grade 2); Mathematic Reasoning <u>HSS</u> : A Child's Place in Time and Space
California Canvas	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Reading; Listening and Speaking Strategies <u>HSS</u> : A Child's Place in Time and Space; People Who Make a Difference; Continuity and Change; California: A Changing State; United States History and Geography: Making a New Nation; United States History and Geography: Growth and Conflict
Art Today	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Reading; Listening and Speaking Strategies <u>HSS</u> : World History and Geography: Medieval and Early Modern Times; United States History and Geography: Growth and Conflict; Historical and Social Sciences Analysis Skills; World History, Culture, and Geography: The Modern World; United States History and Geography: Continuity and Change in the 20 th Century; Principles of American Democracy and Economics

TOUR + ART WORKSHOP

THEME	VISUAL & PERFORMING ARTS STANDARDS	ENGLISH LANGUAGE ARTS, HISTORY-SOCIAL SCIENCE & MATHEMATICS STANDARDS
Wire Sculpture	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>Math</u> : Number Sense; Measurement and Geometry

Still Life Pastel Drawing	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>Math</u> : Measurement and Geometry
Assemblage Sculpture	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Listening and Speaking Strategies <u>Math</u> : Measurement and Geometry
Tour + Sketching	Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Creative Expression; Connections, Relationships, Applications	<u>ELA</u> : Reading; Listening and Speaking Strategies <u>Math</u> : Measurement and Geometry

TOUR + PERFORMANCE

VISUAL & PERFORMING ARTS STANDARDS	ENGLISH LANGUAGE ARTS, HISTORY-SOCIAL SCIENCE & MATHEMATICS STANDARDS
Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications	<u>ELA</u> : Reading; Listening and Speaking Strategies HSS: A Child's Place in Time and Space; World History, Culture, and Geography: The Modern World; United States History and Geography: Continuity and Change in the 20 th Century; Principles of American Democracy and Economics

This new workshop gives Brownie and Junior Girl Scouts a chance to have fun with their troop mates, express their creativity, and earn a patch and a badge. Both scout levels can earn a Museum patch and choose a project to complete for a badge (Brownies may choose Painting or Pottery, and Juniors may choose Drawing). No prior artistic experience required. Workshops include:

- Two hours of dedicated studio space
- Instruction from experienced art teachers
- All art supplies
- Museum admission for the entire day for all participants and tag-alongs



Art Across the Curriculum Tours



Art Across the Curriculum Tours are in-depth Museum experiences that explore the connections between art and other curricular areas, particularly language arts, history, and social studies. At the end of the tour, each student receives a Free Family Pass, which enables students to return to the Museum with up to four people for free.

Educators who reserve an Art Across the Curriculum Tour will receive a Teacher Preview Pass in their confirmation packet, which is good for free admission for two people. Educators are strongly encouraged to preview Museum exhibitions to help shape a comprehensive learning experience for their students.



Group Visits and Tours

Docents (volunteer guides trained to support visitors as they look and learn about art) lead custom group tours as well as regularly scheduled tours.

Custom Group Tours

If you have a group of 10 or more, let us organize a tour that best suits your needs and interests. Enjoy discounted admission and personalized attention. For more information or to book your tour, please email the Education Department or call 916.808.1182.

School & Youth Groups

The Museum offers a wide array of tour options for student and youth groups, all of which are designed to satisfy key learning outcomes in the Content Standards.

Art Access

The Crocker's Our Art Access program ensures that the Crocker is physically, intellectually, and financially accessible to a broad range of audiences.

GENERAL PHOTOGRAPHY POLICY

With some exceptions, personal photography which includes artwork in the Museum's permanent collection is allowed; however, flash, tripods, or video equipment is not permitted. Due to the sensitive nature of the art, photography of works on paper is not permitted. Photography of special exhibits or loaned works of art is not allowed due to copyright restrictions. It is best to ask a security officer or a Visitor Services Representative at the Admission Desk about which works can be photographed.

Professional photographers or those with professional equipment such as tripods, flash, and lights must receive approval prior to photography in or around the Crocker Art Museum, and must be accompanied by a member of the Museum staff.

Printed or electronic images for either publication (including electronic publication) or commercial use must be approved by the Museum prior to photography.

CROCKER CAFE

by SUPPER CLUB

Matt Woolston, owner and executive chef of Matteo's Pizza Bistro and the renowned Supper Club, along with his wife and business partner Yvette, have joined with the Crocker to offer visitors an artful dining experience. Their menus are often playful, but Matt is serious about food. He designs each dish to highlight the essence of the ingredients, deftly blending flavors to achieve a perfectly balanced work of art. Savor beautifully presented courses that combine fresh seasonal ingredients in unusual ways.

Matt's culinary skills and talent, along with Yvette's gracious sense of hospitality, combined with the contemporary elegance of the Crocker's Friedman Court create a truly distinctive dining experience.

Crocker Cafe by Supper Club

Dine in the sleek contemporary setting of Friedman Court, with a window to the elegance of the Museum's historic building. The Crocker Cafe by Supper Club is located on the Museum's first floor and admission is free.

Crocker Cafe by Supper Club serves fresh salads, hot soups, gourmet meals, kid-friendly fare, housemade desserts, and grab-and-go selections. Choose from a cornucopia of salads and soups, all made fresh daily with locally grown ingredients.

For more information and reservations, call 916.808.1865. To ensure a table, please call ahead for a reservation.

Tuesday – Sunday Hours

Grab-and-go case 10 AM – 4 PM

Counter service menu (hot food) and full service dining 11:30 AM – 1:30 PM

Thursday Hours

10 AM – 8 PM

Happy Hour 5 – 7 PM

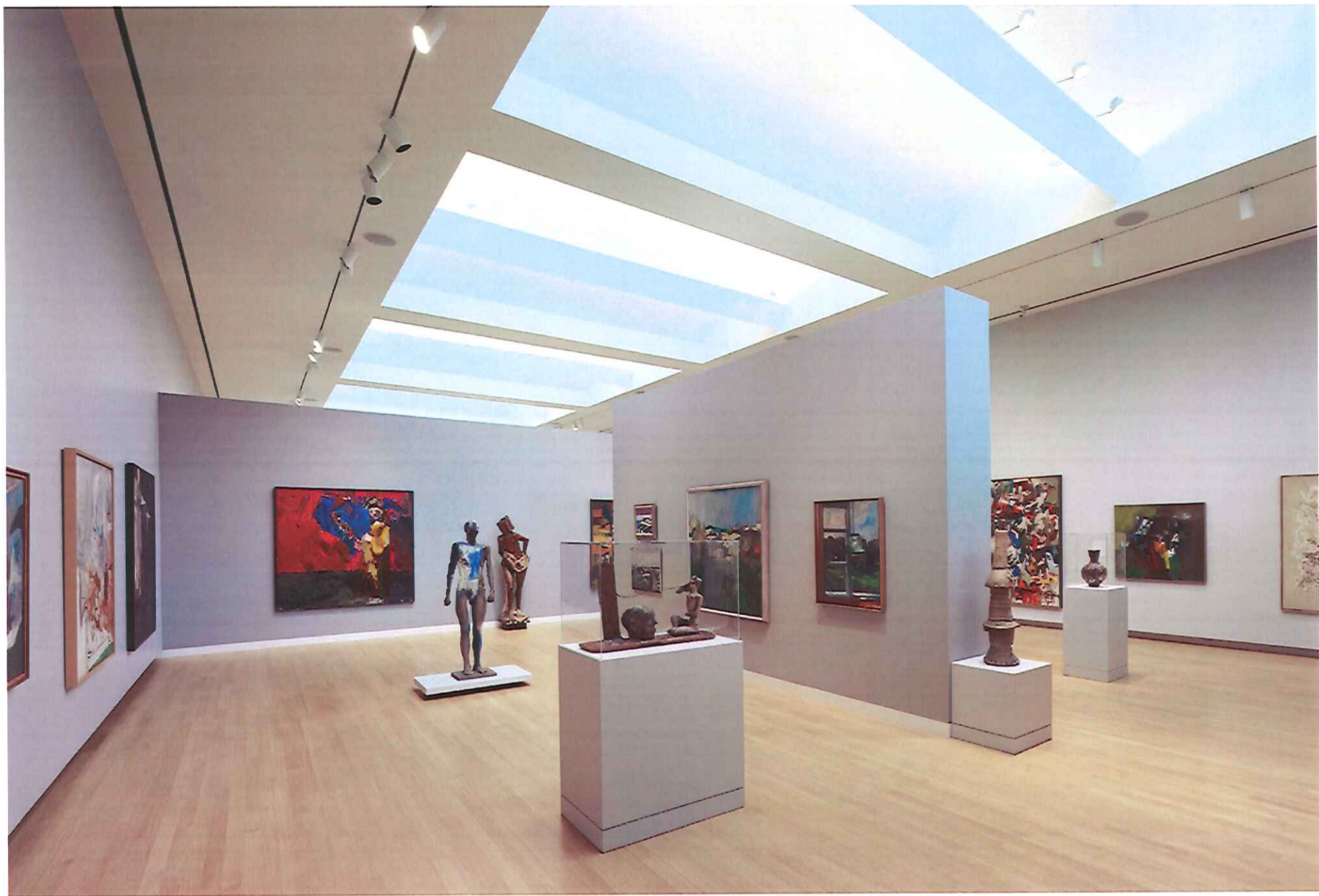
Catering

Supper Club at the Crocker is the exclusive caterer for the Crocker Art Museum. For more catering information, call 916.808.1289.

















Architecture



In 1868, Judge Edwin B. Crocker purchased the property and existing buildings on the corner of Third and O Streets. He then commissioned Seth Babson (1830-1908), a talented local architect, to redesign and renovate the home into a grander, Italianate mansion. In addition, Crocker asked Babson to design an elaborate gallery building that would sit adjacent to the mansion and display the family's growing art collection.

Babson saw the home and gallery as an integrated complex, unique in design and demanding the finest materials. The gallery building included a bowling alley, skating rink, and billiards room on the ground floor; a natural history museum and a library on the first floor; and gallery space on the second floor. Completed in 1872, the Crocker family mansion and art gallery are considered the masterpieces of Babson's career.

The family mansion went through several uses and reconstructions until a 1989 renovation restored the historic façade and created a modern gallery interior. The original buildings, now connected, as well as the cast concrete Herold Wing addition of 1969, were renamed the Crocker Art Museum in 1978. The gallery building is a California Historical Landmark and listed in the National Register of Historic Places.

In 2000, the Crocker appointed a selection committee comprised of elected officials, community leaders, CAMA Board members, City staff, and potential donors to search for an architect that would lead the Museum through master planning. After a comprehensive review of all of the major museum architects in the world, Gwathmey Siegel & Associates Architects (GSAA) was unanimously chosen to guide the process because of their design aesthetic and past experience.

GSAA designed the expansion of the Crocker after conducting a thorough master planning process. Many voices from the community were involved in a collaborative process to ensure

that the new building and the internal reconfiguration of the existing structures would work together as a whole.

On October 10, 2010, the Crocker opened the 125,000-square-foot Teel Family Pavilion. The classic, contemporary design of the Pavilion complements the historic structures. *The New Crocker Art Museum: The Making of a Masterpiece* takes an in-depth look behind the scenes of the fundraising process, the design and construction of the new facility, and the building and exhibition of the Crocker's collection. Produced, directed, and edited by Laurence Campling, the DVD is available for purchase at the Museum Store.

The expansion more than tripled the Museum's size, enhancing its ability to serve as a cultural and educational resource for Sacramento and the region's many visitors. For the first time in the Museum's history, there are dedicated gallery spaces for all collecting areas. The expansion also enabled the dedication of the historic building's entire first floor as the Museum's Education Center, including four studio classrooms, three Student & Community Exhibition spaces, an expanded Gerald Hansen Library, the Early Childhood Resource Depot, and Tot Land. Additional amenities made possible by the Teel Family Pavilion include the Setzer Foundation Auditorium, the Crocker Courtyard, the Cemo Meeting Center, the Anne and Malcolm McHenry Works on Paper Study Center, and the Crocker Cafe.

The Collection



In 1869, Judge Edwin B. and Margaret Crocker assembled a collection of more than 700 paintings and 1,300 master drawings during their family's 1869-71 trip to Europe. Following this sojourn, the Crockers acquired numerous paintings by contemporary Californian artists, forming the core of a Californian collection that has evolved until the present day and is now considered one of the finest in the United States. The collection was installed in the couple's newly-built gallery building by 1873.

Although the Crockers frequently opened the gallery building to the public, it remained a privately held collection until Margaret Crocker presented the building and collection to the City of Sacramento and the California Museum Association (now the Crocker Art Museum Association) in 1885.

The Association continued the collecting emphases of its founders. In 1889, David Lubin, a member of the first Board of Directors of the California Museum Association, donated marble sculptures, some of which are located in the niches of the grand staircase in the Museum's lobby. Thus began a cycle of giving which grew the original private art collection to its current size and scope. Jennie Crocker Fasset's donation of Korean ceramics in 1927 formed the basis of both an Asian art collection and a collection of ceramics that now represents myriad eras and cultures. Acquisitions of paintings by American artists in the 1970s enhanced this collection area, and other gifts came in the form of prints and photographs. More recent donations of African and Oceanic art established a new collecting focus as these works, along with thousands of others acquired in the past decade, have enriched every area of the Museum's holdings.



Permanent Collections

African & Oceanic Art

Works from these collections are on view on the Museum's second floor.

Recent gifts representing the varied cultures of these regions have shaped new areas for collecting at the Museum. Art and daily life are intertwined in African and Oceanic societies, especially those in which traditions are closely observed. Many traditions are lost, but others remain resilient. The objects created in support of tradition often recognize ancestors, but have adapted in order to cope with modern life when needed. Understanding the art and history of these cultures informs the Crocker's understanding of the aspirations of the many who call these regions home.

Asian Art

Works from this collection are on view on the Museum's third floor.

The Museum has been collecting Asian ceramics since the 1920s, when Judge E.B. and Margaret Crocker's daughter Jennie Crocker Fassett donated her collection of Korean ceramics and other East Asian objects. The ceramic collection has since grown to include Chinese tomb furnishings, trade ceramics (particularly the Hiroko Hara and Shigeharu Takahashi collection), and Japanese tea ware. Fassett's donation of decorative arts also initiated the acquisition of Japanese armor and Chinese jades.

More recently, the Museum has added to its holdings artwork from South and Southeast Asia, a direction inspired in part by gifts of Southeast Asian sculpture and decorative arts from Doris Duke's Foundation for Southeast Asian Art and Culture. These acquisitions grant a glimpse into the role of Buddhism from Pakistan to Southeast Asia, and demonstrate how the regional diversity of Buddhist art is connected by a common vocabulary of belief. Hindu works from South and Southeast Asia complement the Buddhist works in exploring the rich religious traditions and cultures of the region.

Due to the light-sensitive nature of two-dimensional objects in the Asian collection, such works need to be rotated regularly, enabling a variety of small thematic exhibitions presented in the Angelo and Sofia Tsakopoulos Gallery of the William and Edith Cleary Collection of Indian and Persian miniature paintings. A sampling of 20th-century Chinese paintings from Sandra and Franklin Yee, Japanese prints, Chinese and Japanese textiles, and Tibetan rugs are also on view and rotated regularly.

Californian & American Art

Works from these collections are on view on the Museum's third floor.

The Crocker Art Museum houses one of the state's premier collections of Californian art, offering the most comprehensive collection of art from the Gold Rush to the present. The Crocker now boasts 150 years of painting, sculpture, and craft media covering genres that include Impressionism, Abstract Expressionism, and Pop Art, and features artists such as Thomas Hill, Guy Rose, Joan Brown, and Wayne Thiebaud.

Early Californian Art

The collection of Californian art was initially assembled by Judge E.B. and Margaret Crocker in the early 1870s. Among the highlights are Charles Christian Nahl's *Sunday Morning in the Mines*, Thomas Hill's *Great Canyon of the Sierra, Yosemite*, and William Hahn's *Market Scene, Sansome Street, San Francisco*. Works by Albert Bierstadt, Samuel Marsden Brookes, Albertus Del Orient Browere, and William Keith are among other landscapes, genre scenes, and still lifes that help document both California's history and its importance as a leading art center. In addition to the core collection assembled by the Crockers, the Museum has since added important examples by late 19th and early 20th century Californians, including signature works by Giuseppe Cadenasso, Xavier Martinez, M. Evelyn McCormick, Mary Curtis Richardson, and Theodore Wores.

European Art

Works from this collection are on view on the Museum's second floor.

The Museum's collection of European art started with the Crocker family's purchase of 700 paintings during their grand tour of Europe between 1869-71. The family assembled their collection for public viewing in order to link the capital of the new state of California to the culture of the Old World. This core collection emphasizes Central European painting of the 19th century, Dutch and Flemish 16th- and 17th-century painting, and Italian Baroque painting.

Major works include: Pieter Brueghel the Younger's *Peasant Wedding Dance*, Gerrit van Honthorst's *Allegory of Painting*, and Thomas Willeboirts' *Venus and Adonis*.

Central European Paintings

The Crocker's collection of 285 Central European works boasts strengths in history painting, literary narrative, and genre scenes, in addition to 90 rare 19th-century miniatures. Among the artists represented are Johann Michael Rottmayer, Johann Christian Klengel, Johann Evangelist Holzer, Andreas and Oswald Achenbach, Theobald von Oir, Adolf Wichmann, and Bernhard Reinhold.

Haukohl Family Collection

In addition to the Crocker's permanent collection, a selection from the Haukohl Family Collection of Florentine Baroque painting is on view in the galleries.

This selection, drawn from the largest collection of Florentine Baroque painting in the United States, illustrates the newly reformed Baroque style of the 17th century, characterized by intense emotion, saturated color, and refined brushwork. The mythologies, biblical subjects, and devotional works in the galleries include works by key artists such as Jacopo da Empoli and Francesco Furini.



2013 ANNO DELLA CULTURA ITALIANA
YEAR OF ITALIAN CULTURE

Beekhuis Foundation Gallery

Within the European paintings galleries is the Beekhuis Foundation Gallery, which features a broad history of Dutch 19th-century paintings. From the Romanticism of the early 19th century to the Hague School which lasted into the 20th, the gallery features works by the members of the well-known Koekkoek family, Hendrik Mesdag, and Theophile de Bock.

International Ceramics

Works from this collection are on view on the Museum's second floor.

The Museum's contemporary clay holdings follow the development of notable Californian, American, and international makers, including Hamada Shoji, Toshiko Takaezu, Peter Voulkos, Stephen De Staebler, Beatrice Wood, Annabeth Rosen, Curtis Benzle, David Shaner, Ken Ferguson, and Lucie Rie and Hans Coper.

Through the gift of Sidney Swidler, more than 800 vessels celebrate craftsmanship, expand upon clay's traditions, and arbitrate its boundaries as a medium. This collection complements the major gift of contemporary and Japanese ceramics by Hubert A. Arnold. In combination with a superb collection of early 18th-century Meissen porcelain tableware and Asian holdings, the Museum's ceramics collection provides a nearly comprehensive history of clay from the Neolithic period to the present.

Prints & Drawings

Exhibitions selected from the Crocker's collections of prints, drawings, and photographs are among the shows on view on a rotational basis in the Anne and Malcolm McHenry Works on Paper Study Center, located on the Museum's second floor. Due to the light-sensitive nature of works on paper, such works not on exhibition are kept in storage but are available to the public in the Center's study room by appointment. To schedule an appointment to view drawings and prints, please contact Curator William Breazeale at 916.808.5041.

The growing collection of approximately 1,500 master drawings includes the E. B. Crocker Collection, one of the finest early collections in the United States. With superb examples from the major European schools, its strengths include 16th- and 17th-century Italy, 17th-century Low Countries, 17th- and 18th-century France, and 18th- and 19th-century Germany.

The most famous drawings at the Crocker include Albrecht Dürer's *Nude Woman with a Staff*, Vittore Carpaccio's *Meeting of the Pope and Doge in Ancona*, François Boucher's *Birth of Venus*, and Jan Savery's *Dodo Birds*. The catalogue *A Pioneering Collection: Master Drawings from the Crocker Art Museum*, available for purchase in the Museum Store, provides an introduction to the collection.

The print collection includes approximately 200 Old Master etchings and engravings, as well as a large variety of works by Californian and American artists.

Photography

Exhibitions selected from the Crocker's collections of prints, drawings, and photographs are among the shows on view on a rotational basis in the Anne and Malcolm McHenry Works on Paper Study Center, located on the Museum's second floor.

The collection surveys the history of the medium, from the daguerreotype to recent digital innovations, and embraces a wide range of subjects and artists. Represented alongside international figures such as David Octavius Hill, Robert Adamson, Francis Frith, and André Kertész are seminal figures in American photography, including Harry Callahan, Imogen Cunningham, and Minor White. A major gift of Marion Post Wolcott's prints enhances the Museum's holdings of the Farm Security Administration photographers, including Dorothea Lange, Walker Evans, and Wright Morris.

Newer acquisitions include works by Chris McCaw, Tracey Snelling, Daniel Kasser, and Lewis deSoto. The Western landscape and environment captured by 19th- and 20th-century photographers is represented by the work of Carleton E. Watkins, Ansel Adams, Edward Weston, Richard Misrach, Robert Adams, and Lewis Baltz, among others.

Sample of Artists and their Work



Japan

Edo Period (1603–1867)

Suit of Armor and Helmet, 17th century

Gold-lacquered iron and leather plates with scarlet silk lacing

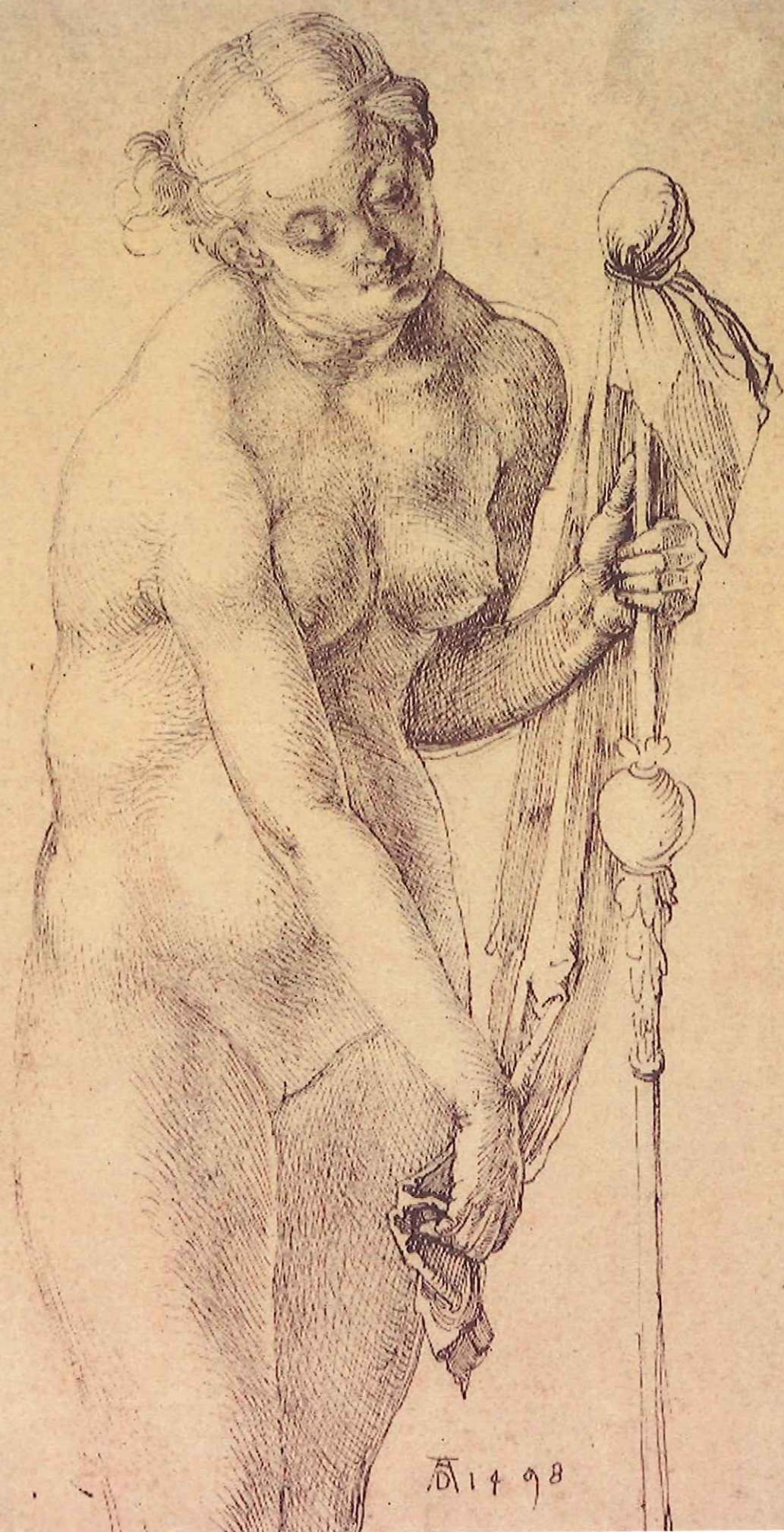
Chest plate: 26 x 12 inches; Sleeve: 27 ¼ x 7 ½ inches

Crocker Art Museum Purchase, 1956.11.5

The increased prominence of military families in 9th–century Japan gave rise to the warrior class (*samurai*) that governed the islands through the Edo Period (1603–1867). The ethical warrior code (*bushido*), systematically formulated in the 17th century, embraced an appreciation of beauty as well as knowledge of military strategy and proficiency in battle. The Edo Period was a time of peace, and the arms and armor that had become increasingly elaborate during the earlier periods continued to be refined.

Each *samurai's* arms and armor presents an individual statement. One indication of who might have worn this armor is the shape of the helmet, which copies the shape of a nobleman's ceremonial hat (*eboshi*). This helmet is made of metal, which was then covered in papier mache and lacquer, media that allow great plasticity in forming imaginative decoration.

The style of this armor is called *tosei gusoku* (modern equipment), a type developed in the 16th century. The makers achieved maximum protection and flexibility through the use of lightweight materials, such as the small pieces of leather that are laced together. They also avoided excess decoration.



Albrecht Dürer (German, 1471–1528)

Female Nude with a Staff, 1498.

Pen and dark brown ink on cream laid paper

12 3/16 x 8 11/16 inches

Crocker Art Museum, E. B. Crocker Collection, 1871.3

One of the most important painters and printmakers in the history of German art, Albrecht Dürer was born in Nuremberg in 1471. His restless intellect was developed by his training under the painter Michael Wolgemut, who also designed woodcuts for a variety of books including the Nuremberg Chronicle. By the mid-1490s, Dürer's desire for knowledge took him to Venice, where he was introduced to Italian painting and ancient sculpture. From this point on, he combined a keen eye for detail and human experience with a new view of man and his ideals, qualities perhaps expressed best in his 1504 engraving of *Adam and Eve*.

Dürer's self-portraits and his three famous "master engravings" of *The Knight, Death and the Devil*, *Saint Jerome in his Study*, and *Melencolia I*, are further expressions of an intellect that produced a revolutionary treatise on human proportion before his death in 1528. The first drawing by Dürer to enter an American collection, the Crocker *Female Nude with a Staff* reflects the concerns of the artist in the years after his return from Italy, where he had been exposed to the nude as a subject in its own right, especially in ancient sculpture. The artist posed his model with a staff similar to the one he had employed in his small engraving of *Fortune* two years before.



Charles Christian Nahl (American, born Germany, 1818–1878)

Sunday Morning in the Mines, 1872

Oil on canvas

72 x 108 inches

E. B. Crocker Collection, 1872.381

An immigrant from Germany, Charles Christian Nahl became a prolific painter and lithographer of the California Gold Rush. He enjoyed the patronage of prominent citizens in San Francisco and Sacramento for his portraits and genre scenes.

A native of Kassel, Nahl showed early promise and received his earliest training from his father, an etcher and engraver, along with instruction from a cousin known for painting portraits and historical scenes. He also attended the academy in Kassel. Family turmoil motivated his move to Paris in 1846, where he continued his studies with Horace Vernet and Paul Delaroche. There, he exhibited in the 1847 and 1848 Paris Salons.

In 1849, Nahl, his family, and their friend, August Wenderoth, sailed for New York and settled in Brooklyn. Lured by the prospect of gold, the group left for California in 1851. After failing to strike it rich, Nahl returned to art, first in Sacramento and then San Francisco. He excelled at portraiture, especially of children, such as this early portrait entitled *Little Miss San Francisco*. Yet many of the genre scenes for which he is today best remembered were painted in the final decade of his life. The artist succumbed to typhoid fever in 1878. Five major works were commissioned by the Crockers in the late 1860s and early 1870s: *Sunday Morning in the Mines*, *Fandango*, *The Love Chase*, *The Patriotic Race*, and the tripartite series *The Romans and the Sabines*.

Sunday Morning in the Mines, the best known painting of these commissions, has become emblematic of the Gold Rush era. Painted in 1872, the scene is based on a letter-sheet illustration that the artist created in the early 1850s. An allegory, the right side of the painting depicts the Sunday morning activities of virtuous miners and the left depicts the irresponsible pursuits of the morally corrupt.



Maria van Oosterwyck (Dutch, 1630–1693)

Roses and Butterfly, n.d.

Oil on canvas

14 1/2 x 11 1/2 inches

Crocker Art Museum, E. B. Crocker Collection, 1872.488

Maria van Oosterwyck was born near Delft in the town of Nooddorp and studied under Jan Davidsz. de Heem. Her skill in flower painting was prized in the Dutch market, though she never gained membership in the painters' guild because of her sex. The biographer Houbraken considered her an amateur, though her paintings commanded extremely high prices and were purchased by Louis XIV of France and other European rulers. A clever businesswoman, she is recorded as recruiting an agent in Amsterdam to sell her paintings to the German market.

Oosterwyck's devotion to her profession was such that she even trained her servant, Geertje Pieters, to paint; after Oosterwyck's death, Pieters was able to support herself and live independently. Independent herself, Oosterwyck remained single her entire life, refusing the hand of her fellow painter Willem van Aelst, whose studio was opposite hers.



Wayne Thiebaud (American, born 1920)

Pies, Pies, Pies, 1961

Oil on canvas

20 x 30 inches

Crocker Art Museum, gift of Philip L. Ehlert in memory of Dorothy Evelyn Ehlert, 1974.12

Like many artists of his generation, Wayne Thiebaud began his career as a commercial artist, including a short stint as a teen at Walt Disney studios, before formally studying at San Jose State University. He came to Sacramento in the early 1950s for graduate study at (then) Sacramento State College, and taught at Sacramento City College for nine years. In 1960, he joined the faculty of the art department at the University of California, Davis.

Thiebaud might have remained a beloved regional figure but for his 1956–57 teaching hiatus during which he worked on Madison Avenue in New York City. There he became acquainted with Elaine and Willem DeKooning, Philip Pearlstein, and other art luminaries. The turning point was his one-man exhibition at Allan Stone Gallery in 1962, which featured Thiebaud's still lifes. This happened to be pop art's moment, the movement that captured the nation's attention, and Thiebaud's subjects were confectioners' delights. In a May 1962 *Time* magazine summation of pop art's stars, Thiebaud's Allan Stone Gallery show inspired the moniker, "The Slice-of-Cake School."

With a bright palette, consumerist imagery, and graphic presentation, Thiebaud's paintings were of the moment, but differed from Warhol, Lichtenstein, and Rosenquist. These artists emphasized the methods and appearance of mechanical reproduction, but Thiebaud was a painterly practitioner. Setting his subjects against clean white backgrounds, Thiebaud outlined his forms with bands of rainbow color, creating an optical halation that further activated the surface of his work. Pies, Boston crèmes, and the like were set against vibrant blue shadows, and the cool contrast this provided to the artificial colors of sugary treats became a signature element of Thiebaud's style. With their thick, luscious impasto, Thiebaud's paintings are greatly admired for the manner in which his edibles appear fully modeled and tantalizingly delicious.

PRIMARY EXHIBITIONS SINCE 2000

2012 Crocker-Kingsley Prizewinners

Approaching Infinity: The Richard Green Collection of Meticulous Abstraction

Rebirth of a Nation: Travis Somerville's 1963

Super Bowls: The Art of Turned Wood

A Touch of Blue: Landscapes by Gregory Kondos

American Chronicles: The Art of Norman Rockwell

Celestial Realms: The Art of Nepal from California Collections

The Artist's View: Landscape Drawings from the Crocker Art Museum

A Chosen Path: The Ceramic Art of Karen Karnes

Brought to Light: Masterworks of Photography from the Crocker Art Museum

Surveying Judy Chicago: 1970-2010

Fishing Lines: Etching and Engraving from the Gary Widman Collection

Red Hot and Blown: Contemporary Glass from the Crocker's Collection

Mel Ramos: 50 Years of Superheroes, Nudes, and Other Pop Delights

Gong Yuebin: Site 2801

Edgar Payne: The Scenic Journey

Gardens and Grandeur: Porcelains and Paintings by Franz A. Bischoff

Landscapes from the Age of Impressionism

Transcending Vision: American Impressionism, 1870–1940

The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art

Florence and the Baroque: Paintings from the Haukohl Family Collection

Clayton Bailey's World of Wonders

The Photosynthetic Restaurant: Gourmet Sunlight for Plants as Catered by Jonathon Keats

The Pramila and Indru Kriplani Collection of Modern Indian Painting

Daniel Douke: Bytes of Reality

John Buck: Iconography
Gottfried Helnwein: Inferno of the Innocents
Paul Jenkins: The Color of Light
The Vase and Beyond: The Sidney Swidler Collection of Ceramics
Treasures, Curiosities, and Secrets: The Crockers and the Gilded Age
Meadows and Mountains: The Art of William F. Jackson
Soaring Voices: Contemporary Japanese Women Ceramic Artists
Fantasies and Fairy-Tales: Maxfield Parrish and the Art of the Print
Animals in the Drawing Room: Portraits by Mari Kloeppel
Buddha
The 75th Crocker-Kingsley: California's Biennial
The Art of Warner Bros. Cartoons
American Pop: Featuring Andy Warhol's Athletes from the Richard Weisman Collection
The Language of the Nude: Four Centuries of Drawing the Human Body
Edwin Deakin: California Painter of the Picturesque
Grandma Moses: Grandmother to the Nation
Skinned: The Art of Robert Cremean
Echoes of the Earth: Ceramics by Toshiko Takaezu
Homes for the Disembodied: An Installation by Mary Tuma
Palkee: Wedding Conveyances of North India
Yosemite 1938: On the Trail with Ansel Adams and Georgia O'Keeffe
Without Words: The Sacramento Bee's Most Powerful Photographs
Skeletons in the Crocker's Closet
Dark Metropolis: Irving Norman's Social Surrealism
Craters from Fire: Ceramics by James Lovera
M. C. Escher: Rhythm of Illusion
Waiting for Van Gogh: Dutch Paintings from the 19th Century
Embracing Tradition: Ink Landscapes by Arnold Chang

Marsden Hartley: American Modern
Extraordinary Bodies: Photographs from the Mütter Museum
Accommodations of Desire: Surrealist Works on Paper Collected by Julien Levy
Fooling the Eye, Fooling the Mind: Burnished Drawings by Don Reich
HairStories
Material Differences: Art and Identity in Africa
Kunisada: Bold Master of Japanese Prints
Joie de Vivre: The Graphic Art of Raoul Dufy
Celebrating Heritage: Art and the Chris Webber Collection
The Crocker-Kingsley: California's Biennial
Watching the Sacramento Kings: Photographs by Vesna Pavlovic
Neo Mod: Recent Northern California Abstraction
Edward Weston: Life Work
Brett Weston: The 1961 Portfolio
Drawing in Italy from 1550-1650: Works from the Crocker Art Museum and Stephen Solovy Art Foundation
Mongolian Art: A Living Landscape
Humanimals and Their Kin: The Art of Gerald Heffernon
San Francisco and the Second Wave: The Blair Collection of Bay Area Abstract Expressionism
Renoir and His Circle: Works from an Intimate Collection
Mandala Painting
The Grandeur of Rome: Prints by Giovanni Battista Piranesi (1720-1778)
Northern Visions of Rome and Ruins: Dutch, German and French Drawings, circa 1580-1780
Early Wedgwood Ceramics
Ah Leon: The Bridge
Knock on Wood: Sculpture by Michael Stevens
Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall
Drawing Distinctions: Representations of Jesus and Mary in the Crocker's Permanent Collection
Remembering the Family Farm: 150 Years of American Prints

Dance Lines: Photographs by Stuart Allen

From the Kilns of Denmark: Contemporary Danish Ceramics

Just Another Poster? Chicano Graphic Arts in California

Great Masters of Mexican Folk Art From The Collection of Fomento Cultural Banamex

Pangaea: A Portfolio of Contemporary Photography

Strange Fruit: New Paintings by Hung Liu

Hiroko Hara and Shigeharu Takahashi Collection of Asian Trade Ceramics

Beyond the Mines: The Art of Gold

African-American Art and Artifacts Featuring the Chris Webber Collection



Frequently Asked Questions

How is the Museum Governed?

The Crocker Art Museum is a public-private partnership established in May 1885 by a Deed of Gift from Margaret Crocker to the City of Sacramento. The Deed gave joint and equal control and management of the property known as the "E. B. Crocker Art Gallery" to the Mayor of the City of Sacramento and California Museum Association (today the Crocker Art Museum Association) as co-trustees. Within the City of Sacramento's structure, the Crocker Art Museum falls within the Convention, Culture and Leisure Department (CCL).

What is the Crocker Art Museum Association?

The Crocker Art Museum Association (CAMA) is a private, nonprofit public benefit corporation exempt from federal income tax under section 501 (c) (3) of the Internal Revenue Code of 1986. CAMA shares governance of the Crocker Art Museum with the City of Sacramento as Co-Trustee. CAMA's responsibilities as stated in its Articles of Incorporation include:

- Provides funds for the improving and expanding facilities, for increasing the collections of fine art, and for other Art Museum purposes;
- Sponsors educational activities;
- Obtains exhibits and programs of a cultural nature; and,
- Encourages membership growth so as to provide a large number of interested persons who will constitute a broad base of support for the Art Museum.

The CAMA Board meets regularly to set policy, review financial statements, coordinate fund raising activities, develop capital projects, and develop and implement long-range and strategic plans.

What is the Crocker Art Museum Foundation?

The Crocker Art Museum Foundation (CAMF), a subsidiary of CAMA, was established in 1983 to raise and manage endowment funds to provide a reasonably stable and predictable stream of income to CAMA. The CAMF Board of Directors is appointed by CAMA.

Board members of both CAMA and CAMF give generously of their personal resources and both Boards work together to ensure that the Museum has the resources necessary to fulfill its Mission.

How is the Museum funded?

The Crocker Art Museum is funded through a combination of public support (48%), earned income (29%), income from investments and endowment (4%), and a general fund allocation from the City of Sacramento (19%). Public support is provided through gifts from individuals, corporate and foundation grants, Museum support groups, memberships, fund raising events, and grants from Federal and State governmental organizations. Earned income is derived

from admissions, parking lots, and Museum store sales. Investment income is derived from a draw on earnings of the Endowment and interest on CAMA cash reserves.

What is Museum's budget?

The Museum's operating budget is about \$9 million a year. Approximately 80% of the total is CAMA's budget and 20% is within the City of Sacramento's General Fund.

How many people work at the Museum?

The Crocker Art Museum employs about 60 paid staff members. Five staff members are employed by the City of Sacramento; the Museum's security force is provided through a City of Sacramento contract with an independent security firm; the remaining staff are employees of CAMA. The Museum's Director is a CAMA employee jointly appointed by the City of Sacramento's City Manager and the CAMA Board of Directors. The Museum Director serves at the pleasure of the CAMA Board as Chief Executive Officer. S/He is responsible for all Museum operations (artistic and administrative) and supervises all Museum staff whether City, CAMA, or contract. Over 250 volunteers round out the Museum's work force.

The Crocker Art Museum's non-discriminatory employment policies and practices cover both paid staff and volunteers; they provide equal opportunity without regard to race, creed, color, national origin, religion, age, sex, or sexual preference. These policies and procedures extend to handicapped persons who are otherwise qualified. Recruiting, employment, promotion advancement, demotion, transfer, lay-off, and termination are based solely on individual qualifications.

How many people visit the Museum each year?

Nearly 300,000 people visit the Museum annually and participate in our outreach programs.

When is the Museum Open, and what is the cost of admission?

The Museum is open Tuesday and Wednesday from 10:00 AM to 7:00 PM, Thursday from 10:00 AM to 9:00 PM, and Friday through Sunday from 10:00 AM to 5:00 PM. Admission is \$10 for adults (18 and over); \$8 for College Students and Military, \$8 for seniors (65 and over); \$5 for youth, ages 6 – 17; free for children 5 and under, and free for Museum members. The Museum is closed to the public on Mondays (except the holidays of Martin Luther King Day, Presidents' Day, Memorial Day, Labor Day, and Columbus Day), Thanksgiving, Christmas Day and New Year's Day.

Museum staff office hours are Monday through Friday 8:00 AM to 5:00 PM.

What is the relationship of the Museum to the City of Sacramento?

The City of Sacramento owns the building and the collection. The City of Sacramento and the Crocker Art Museum Association jointly administer the Museum through a Trust arrangement formed in 1885.

How does the Museum acquire works of art?

The Crocker Art Museum acquires objects appropriate for its collections through gift, bequest, and purchase. Objects for acquisition are evaluated by the Museum's Curatorial staff and Director based on the Collection Management Policy. Once accepted into the collection, the work of art becomes the property of the City of Sacramento.

Recommended works of art must meet several criteria for acceptance into the collection:

- 1) Objects must be appropriate for the Museum's field of collecting as reflected in its mission Statement and Collections Policy
- 2) Objects must be of museum quality relative to artists and type
- 3) Objects must be in good condition; or, the Museum must commit funds for conservation
- 4) Objects must be useful for study and/or exhibition
- 5) Object's attribution and authenticity must be documented to a satisfactory level
- 6) The Museum must be able to care properly for the object
- 7) The object's owner must provide good title

How did the collection begin?

The original Crocker family collection consisted of about 700 European paintings, and 1,344 European drawings. Judge Crocker and his family purchased the majority of this collection in Germany between 1869 to 1871. Upon the family's return from Europe, Judge Crocker began collecting contemporary California art. Margaret Crocker added to the art collection after Judge Crocker's death in 1875. The Museum continues to add to all collection areas.

What are the Museum's areas of specialty?

The Museum's collection strengths include Master Drawings, California art from statehood to the present, European paintings, international ceramics, Asian, African and Oceanic art.

What are the most famous works in the Museum?

The most famous works include: *Sunday Morning in the Mines*, by Charles Christian Nahl; *Pies, Pies, Pies* and *Boston Creams*, both by Wayne Thiebaud; Pieter Brueghel's *Peasant Wedding Dance*; Thomas Hill's *The Great Canyon of the Sierra, Yosemite*; *Portrait of My Father* by Stephen Kaltenbach; and drawings by Dürer, Rembrandt, and Jacques-Louis David.

How are the Museum's exhibitions selected?

As the only art museum in the Sacramento region, the Crocker has an extraordinary opportunity to shape attitudes, develop tastes, and educate its audiences in the fine arts. Exhibitions are developed to appeal to a broad and diverse public, to seasoned connoisseurs, and to art scholars and professionals. The philosophy for the use, development and design of exhibitions, in keeping with the Museum's Mission, is to enrich the intellectual life of the community; offer a visual link between past and present; provide a wide range of aesthetic experiences; and maintain the highest standards in quality, presentation, and interpretation.

Exhibition themes are selected according to their ability to:

- 1) represent or complement the strengths of the Museum's collections;
- 2) present new scholarship;
- 3) relate to the interests, history or cultural heritages of the region;
- 4) establish a new context for the collections;
- 5) explore various media; and
- 6) showcase regional art.

The development of exhibitions involves staff members from every department in the Museum working together to maximize outreach to potential audiences and to develop engaging interpretive techniques and programs.

The decision-making process for choosing exhibition topics includes review of exhibition proposals by the Museum's Director and Curator(s) in response to a number of identified needs:

- 1) pertinence to the Museum's Mission;
- 2) quality of content;
- 3) originality of concept;
- 4) the need to attract and sustain audiences; and
- 5) opportunities for partnering with outside institutions and community organizations.

Who were the Crockers?

Edwin Bryant Crocker was born in upstate New York in 1818. Trained first as an engineer he worked briefly for the Albany and Schenectady Railroad before joining his family on their farm in Indiana. After a growing interest in law, Crocker was admitted to the Bar in 1842. An abolitionist, Crocker gained notoriety for defending a group of slaves who escaped their Kentucky owners. Crocker assisted the slaves in fleeing the South Bend courtroom in which their case was being tried and was eventually required to pay damages to the slaveholders because of their loss. In part because of this incident and the premature death of his first wife, Crocker returned to New York in 1851. But, before he left, he met Margaret Rhodes.

Margaret Rhodes Crocker was born in Ohio, the youngest of twelve children in a hard working frontier farm family. Margaret's father died from a rattlesnake bite shortly before her birth and her mother died in 1848. She was taken in by various family members and met Edwin Crocker while she was working as a seamstress in the South Bend home of her sister. The couple was married in New York by Henry Ward Beecher in 1852 and almost immediately set out by ship to join Edwin's brother, Charles, in California. The couple arrived in Sacramento just in time to witness the great fire of November 1852, which swept through most of city and destroyed Charles Crocker's dry goods store.

Edwin and Margaret joined Charles's family in rebuilding the store and shared the living quarters behind it until Edwin could return to the practice of law.

By 1855 Crocker, McKune and Robinson was established and Edwin found himself in the middle of an exciting and challenging law practice. In 1856 Edwin joined other abolitionists in the founding of the Republican Party of California. (Among other founders were Charles Crocker, Leland Stanford, Collis P. Huntington, and Mark Hopkins – known as Sacramento's "Big Four"). In 1863 Edwin was appointed by then Governor Leland Stanford to fill a temporary vacancy on California's Supreme Court. In just seven months as an Associate Justice, Crocker wrote nearly 240 opinions, a remarkable record. After a short but distinguished term, Crocker relinquished his post but was always after referred to as "Judge Crocker."

Edwin Crocker became legal counsel and a general agent for the Central Pacific Railroad at a critical point in its development. The Central Pacific Railroad was organized in January

1861 in response to Theodore Judah's belief in the potential of a rail route across the Sierra Nevada. Judah's dream of a transcontinental link was given strategic urgency by the outbreak of the Civil War. Anxious to complete this crucial transportation corridor, the federal government enticed private entrepreneurs with special concessions to spur construction. The risks were great, but so were the rewards, and the "Big Four" staked their reputations and all of their capital on its success. Edwin became a shareholder and joined the Board of Directors.

A month after the Golden Spike was laid in May 1869 Edwin suffered a paralytic stroke, from which he never fully recovered. Realizing that his days as an active member of the Central Pacific were over, Edwin joined with his brother in negotiating a financial withdrawal from the Company. The settlement granted the brothers \$1,800,000 payable over three years for their interests while allowing them to retain their railroad stock. This financial security allowed Edwin to turn his attention to his family and his appreciation for art – and so began his collecting of art.

How old is the Museum Building?

Margaret Crocker gave the "E. B. Crocker Art Gallery" to the City of Sacramento in 1885. It is the oldest continuously operating art museum west of the Mississippi. The original Victorian Italianate gallery building was designed and built by Seth Babson and finished in 1873. Sited facing O Street and adjacent to the Crocker family mansion that faced 3rd Street, the gallery building contained, in addition to a 4,400 square foot art gallery, a ballroom, library, billiard room, roller skating rink, and bowling alley. In 1911, Judge and Margaret Crocker's daughter, Jennie Crocker Fassett, assisted the city in repurchasing the abandoned Crocker home (Mansion Wing), which had been closed and vandalized after serving as a home for girls during the 1880s, and donated funds to convert the home into additional Museum space.

In 1969 the cast concrete R. A. Herold Wing was added providing additional exhibition and art storage space. Soon after the Herold Wing opened the Mansion Wing was closed due to structural damage caused by the construction of I-5. In 1972-73 Crocker supporters purchased the block bounded by O, 2nd, 3rd, and N Streets (today Crocker Park) for Museum expansion. In 1989 the Crocker Mansion wing was renovated and connected to the Gallery building via a pavilion designed by Edward Larabee Barnes. At the time, the Museum's 50,000 square foot facility was not adequate to accommodate the programmatic needs of a 21st-century art museum and planning began to dramatically expand the facility.

In winter 2007, the Herold Wing was demolished due to operational issues to be replaced by a more efficient and accessible facility, the 125,000 square foot new Herold Wing and Teel Family Pavilion opened to the public on 10.10.10

Why do some people call the Crocker a Gallery rather than a Museum?

The Museum was known as the E. B. Crocker Art Gallery until 1978, when it was renamed the Crocker Art Museum. In late Victorian times, the word "gallery" described a series of large, public rooms in which art was displayed. In contemporary usage "gallery" generally refers to a place that sells art, or that has a small, or particularly focused collection. Currently, the word "museum" is more suited to a large, public institution where art of

various periods can be experienced. So today, "Museum" better expresses the mission for which the Crocker was founded.

Does the Museum offer any educational programming?

Programs, designed under a philosophy that "...interpretative programming, characterized by multiple levels of engagement and links to diverse disciplines, is critical to a full understanding and appreciation of the visual arts." These programs include docent-led tours for adults and students, studio workshops, lectures, family festivals, educator workshops, concerts, films, and extensive outreach activities. Three primary audiences are served by these programs: 1) youth and families; 2) school students and teachers; and 3) adult and continuing learners. The educational goals for youth and family programs focus on fostering a life-long appreciation for the visual arts, promoting creativity, and offering multi-cultural experiences for all stages of learning. In school programs and teacher services, the Crocker provides experiences for students and teachers that enable them to use the Museum's collections as a resource for learning core subjects and for teaching visual literacy skills. A special aspect of the Museum's school programming is the ART ARK. The ART ARK is a mobile art education center installed with thematic art exhibitions and instructional hands-on activity stations designed to promote interactive learning that travels to schools throughout Northern California.

On the pages that follow, the Crocker is proud to present the two below booklets:

Best Practices in Cultivating Family Audiences
Pushing Our Practice with Museum Thought Leaders

These booklets share lessons learned through the Crocker's project focusing on building capacity to better serve families and other audiences. The first booklet focuses on best practices in cultivating family audiences. The second booklet summarizes words of wisdom from four highly regarded museum thought leaders who participated in POP-Ex (Pushing Our Practice Exchange), a two-day symposium held at the Crocker in September 2012.

These publications were supported in part by a grant from the Institute of Museum and Library Services.

Also the Crocker's Tip for Tots is included.

Best Practices
in
CULTIVATING FAMILY AUDIENCES

We Will

1

2

3

4

5

6

7

8

CROCKER
art museum

Thank You

This is one of a two-part series sharing lessons learned through the Crocker Art Museum's IMLS-funded project focusing on building capacity to better serve family audiences. This project grew out of our "All About Families" initiative, introduced in 2010 to coincide with the opening of the Crocker's major building expansion. Our focus on building capacity was designed to capitalize on a critical moment of transition in the Museum's history to advance our mission and core strategies by deeply embedding within the organization an understanding of family audiences, developing staff knowledge and skills to better serve those audiences, and striving to create exhibit and program development processes that respected multiple voices and diverse perspectives. Ultimately, we recognized that engaging families with young children is critical to our role in building a more vital community.

In going about this work, we have been fortunate to have guidance and generous sharing of wisdom from many colleagues across the museum field. We're especially grateful for the patient, persistent, and insightful leadership of Daryl Fischer, Principal, Musynergy, who has kept us on course and expanded our universe of possibility. We are also deeply indebted to our peers from the Columbus Museum of Art, Dallas Museum of Art, and Denver Art Museum who have invited us into their "homes" and given us the benefit of their many years of learning. I would like to extend my gratitude to the Co-Trustees and staff of the Crocker Art Museum, especially Deputy Director Randy C. Roberts and Special Projects Manager Rachel M. Tooker, for their leadership in every aspect of this project from conception through implementation. We are excited to share this overview of Best Practices with you.

Lial A. Jones
Mort and Marcy Friedman Director & CEO
Crocker Art Museum
May 2013

Introduction

Our capacity building journey led us across the nation—from California to Colorado, Texas, and Ohio. Along the way we learned so much about serving families and other audiences that we had to share it ... first with staff and board members at the Crocker, then with colleagues throughout California and now, in this publication, with our museum colleagues across the country.

Site visits were a cornerstone of the project so we began by examining the field to identify three art museums that have raised the bar in creating exemplary experiences for families. It was after we selected the Denver Art Museum, the Dallas Museum of Art, and the Columbus Museum of Art that we realized that the three museums shared an overarching goal: cultivating creativity for all ages. This deeply held value is manifested in different ways at each institution. At the Denver Art Museum, giving visitors opportunities to observe artists in the creative process and experience creativity first hand is an institution-wide endeavor seen and felt throughout the museum. At the Dallas Museum of Art, the Center for Creative Connections is a locus of creativity and experimentation that changes periodically. At the Columbus Museum of Art, the Center for Creativity encompasses seven different spaces that foster imagination and innovation.

Groups of 8-10 staff and board members from the Crocker traveled to Denver, Dallas, and Columbus to learn from their colleagues; but as is often the case in deep learning, the process was a mutual one. We had prepared a list of questions for each site visit but we found that our hosts were just as interested in asking questions of the Crocker delegation as in answering the questions posed to them. In the words of one of our Columbus hosts, "We got to learn from you all as much as you're learning from us." A Denver Art Museum colleague said, "As you go through the process and describe with such clarity the issues you're facing it helps us to articulate our process." A real spirit of mutual inquiry took root during our initial visits and blossomed throughout the following year.

Our three site visits were conducted between November 2011 and January 2012 and in February staff and board members came together at the Crocker to debrief. I presented the first version of "Best Practices in Cultivating Family Audiences" as a PowerPoint report summarizing our learnings. Wanting to include peers who had hosted us at site visits in a larger reflective process, we then planned a Sacramento meeting for staff members from the four museums. A Best-Practice Discussion series, conceived as a day of presentations by "museum luminaries" who would share their views with Crocker staff and board members was also envisioned. These two meetings grew into a single two-day symposium that we called POP-Ex (Pushing Our Practice Exchange). Once each of these pebbles had been cast into the pond the ripples kept getting wider and wider until a panel of four nationally recognized thought leaders, six peers from our site visits, and 120 colleagues from 20 California museums all came together at the Crocker to focus on best practices in serving family audiences.

To say that this project has grown beyond our wildest expectations would be an understatement! This booklet is evidence of the generosity that prevails among colleagues in the museum profession and the appetite for shared inquiry into issues of common concern. Serving family audiences is, without a doubt, one of the critical issues facing the museum profession today. Families come in all sizes, ages, and relationships—aunts, uncles and cousins, adult children and their parents, long lost relatives, elderly couples and newlyweds. By serving families well we can serve all of our audiences well.

Daryl Fischer
Principal, Musynergy

"This starts with the assumption that we don't know everything."

—Crocker Art Museum staff member—

"There's an understanding that we're trying new things. They don't always work out but we learn for the next time. Our ideas aren't so precious."

—Columbus Museum of Art staff member—

"It is increasingly difficult for any one individual to define family. Thus I have chosen to use a fairly simple but broad definition: two or more people in a multi-generational group that has an on-going relationship; they may be biologically related but not necessarily. In fact, the general rule is that if a group defines itself as a family they are one!"

—Lynn Dierking—

"We've been to these bead tables, Grandpa, my four-year-old son and me. Those two will sit right next to each other and do their own thing or help each other. I love that it transcends age levels."

—Denver Art Museum Visitor Panelist—

"Because of our audience evaluation we're more focused on the visitor part of the equation (visitor + art = engagement.)"

—Dallas Museum of Art staff member—

"How can you make this piece of art accessible to me and my children? I'm looking for things that will help me to engage my children as well as myself."

—Denver Art Museum Visitor Panelist—



Member Morning, Crocker Art Museum

To keep pace with emerging trends and better serve family audiences we will:

1

Expand our definition of family

In terms of museum programming, it is useful to think of “family” as a multi-generational unit with an ongoing relationship, rather than as a group of children and their adults.

2

Provide engaging experiences for all ages

We must dispel the perception that art museums are inappropriate for families with young children or that family activities are inappropriate for adults without young children.

3

Inspire multigenerational collaboration

Activities that encourage participation across age levels contribute to positive experiences for families of all types.

4

Serve parent needs and desires

Parents are eager to participate in activities that are meaningful to them as well as to their children.

5

Provide value through family betterment and transformation

Families are often seeking experiences that contribute to strengthening each member individually and all of them collectively.

6

Make connections between art and daily life

Art can be a catalyst for connecting the individual and shared experiences of family members.

7

Create a culture of intentional experimentation

Innovation relies on experimentation, which thrives in a culture that sees trying new things as a key to success.

8

Incorporate audience evaluation in our decision-making process

Asking, listening to, and learning from visitors is of paramount importance.

Each of these eight goals is expanded upon in the following pages.

1

To keep pace with emerging trends and better serve family audiences we will:
expand our definition of family.

- Family learning occurs over one's whole lifetime.
- Children and adults seek and appreciate opportunities to act as teachers and learners.
- Knowledge and understanding is constructed by the family and incorporated in a family narrative, a set of shared meanings.
- Conversation is the "currency of family learning."
— Lynn Dierking
- The adults accompanying children may be grandparents, extended family members, neighbors or caregivers as well as parents.
- Families are an integral part of the museum audience; not a segregated group.
- In serving families, museums open up to many audiences with diverse socio-economic backgrounds and celebrate cultural differences.



Four generations at the Crocker Art Museum

Family Visitor Panel, Denver Art Museum





Wonder Room, Columbus Museum of Art

Presidents' Day Art Making, Crocker Art Museum



To keep pace with emerging trends and better serve family audiences we will:
provide engaging experiences for all ages.

- Spaces don't need to be "kidified" to be family friendly.
- Parents value spaces and activities that anticipate the needs and interests of *all* ages.
- In designing programs the style, tone, and feel of experiences can be more important than the age of visitors.
- By serving families well museums also serve other audiences well.
- Language should be used thoughtfully. Choosing names that have broad appeal, such as "Big Idea Gallery" rather than "Family Gallery," helps to invite broader participation.
- It is important to send the message that people are welcome to participate whether or not they have kids.
- Encouraging multiple ways of engaging with works of art and interpretive devices creates broader opportunities for participation.
- Each museum is at its own point on the trajectory of serving family audiences so success will look different at each institution.

3

To keep pace with emerging trends and better serve family audiences we will:
inspire multi-generational collaboration.

- Activities designed to encourage more than one person to participate provide the kind of collaborative experiences that families value.
- Families are drawn to activities that encourage open-ended creativity where there is no "right" solution.
- Family members have varied interests and aptitudes so museum activities should offer multiple pathways of engagement.
- Studio activities that can be completed by a 5-year-old and engaging for a parent will increase family participation.
- Environment is important: families are looking for environments that are rich in diversity, type, and quality of experiences.



Center for Creative Connections,
Dallas Museum of Art

Family Free Day, Crocker Art Museum





Create Playdates, Denver Art Museum

Family Festival, Crocker Art Museum



To keep pace with emerging trends and better serve family audiences we will:
address parents' needs and desires.

- Like their children, parents value opportunities to learn.
- Since the museum is an unfamiliar space to many families, it is helpful to provide a comfortable and friendly orientation.
- Parents appreciate guidance on how to introduce their kids to art.
- Parents need help seeing the connections between family activities and works of art.
- In our virtual culture museums have something special to offer in the uniqueness of original works of art.
- All types of family structures and dynamics will be respected by "serving with choice."
- Meet parents where you find them. Offering various approaches from smart phone apps to printed handouts can accommodate a range of needs and preferences.
- It is best not to overwhelm with information; there's a fine line between support and overkill.
- Some parents want to get down and dirty; others prefer to watch. Provide opportunities for both.

5

To keep pace with emerging trends and better serve family audiences we will:
provide value through family betterment and transformation.

- Skills learned in the museum can be carried outside to home and community.
- Art museum experiences can fuel dinner table conversations and create lasting family memories.
- Going to the museum is a unique family experience—different from going to the zoo, the playground, or a movie.
- Parents value distinctive experiences they can't provide at home.
- Great family experiences should aim for “flow,” the sweet spot between too easy and too hard.
- Family visitors appreciate high caliber, high quality materials, whether for free or paid programs.
- By choosing materials and techniques that are unique and readily available, museums can open doors to new possibilities.



Family Festival, Crocker Art Museum

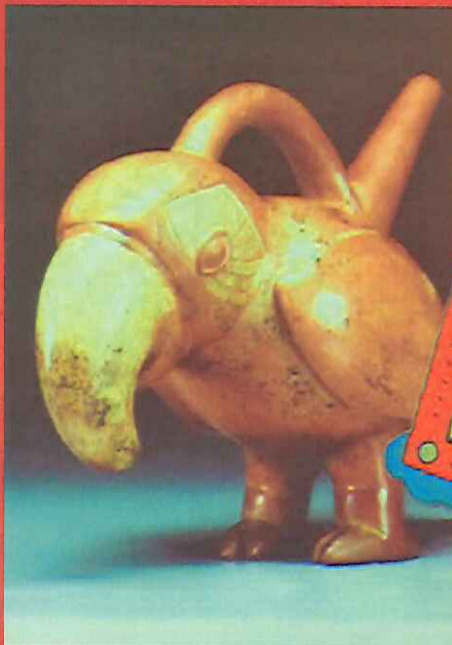
Painting Studio, Denver Art Museum





Arturo's Nest, Dallas Museum of Art

Arturo, Dallas Museum of Art



To keep pace with emerging trends and better serve family audiences we will:
make connections between art and daily life.

- Families construct personal meaning through personal connections.
- It's easier for children and their families to connect with environments and activities that have an element of the familiar.
- Especially in what may be an unfamiliar museum environment, it is important to emphasize familiarity.
- Providing a familiar format and a friendly face adds to visitor comfort.
- Well-designed family experiences can help visitors relate art to their own lives and see that art is all around them.
- Families learn best when there is a balance between familiar and new experiences.

7

To keep pace with emerging trends and better serve family audiences we will: **create a culture of intentional experimentation.**

- There needs to be a champion at the top to support learning from experiments that work as planned *and* those that offer unexpected lessons.
- The entire team must be committed to experimentation.
- Experimentation can prove or disprove assumptions that museum staff members sometimes make about our audiences.
- Process matters: good process leads to better results.
- Words are important: be explicit in setting goals and articulating visitor-centered outcomes.
- Projects are most apt to be successful when they are handled by teams that know and embrace the goals from Day 1.
- Developing simple, low-cost prototypes for testing and improvements helps teams to realize the goals that are embedded from the beginning.
- When there is an overarching spirit of experimentation, the question is not whose idea is used but whether it meets the outcomes.



Center for Creative Connections,
Dallas Museum of Art

Center for Creativity, Columbus Museum of Art





Family Friday Audience Evaluation,
Crocker Art Museum

Family Friday Audience Evaluation,
Crocker Art Museum



To keep pace with emerging trends and better serve family audiences we will:
incorporate audience evaluation in our decision-making process.

- Audience evaluation is the feedback loop that museums have with families.
- Designing effective family experiences starts with the assumption that museum staff don't know everything.
- At the beginning of any planning process it is important to question the assumptions made about audiences. What do we really know? Do we need more information?
- Visitors should be part of the equation as well as staff members.
- Visitors like knowing that their feedback will be used to enhance future programs.
- Investing in audience evaluation pays off. Time, energy, and professional development should routinely be devoted to it.
- Evaluation must be approached with a spirit of inquiry. What exactly is happening? How do we know if we're successful?
- We can't make good decisions unless we know what we're aiming for.

Thanks to Crocker Art Museum staff and our site visit hosts for their contributions to these guidelines:



**Amanda Blake,
Dallas Museum of Art**

"Part of the process involves the visitors and being very transparent with them. In the Center for Creative Connections we tell visitors that they're trying things out to see if they work for future exhibits. I think they feel that it's really cool to be a part of that and then to come back and see what that experiment has culminated in."



**Cindy Foley
Columbus Museum of Art**

"What we target towards families actually serves most visitors. We worried a little bit that the name 'family gallery' could discourage gay men, couples, two seniors, a group of college students visiting together. Even though they want to engage, it can make them feel like 'I'm not legitimate in this.' When we serve families, aren't we serving all of our audiences in some ways?"



**Lindsey Housel
Denver Art Museum**

"I think really being explicit about what you're trying to do and what kinds of experiences you want families to have and having those written down as goals is incredibly important. What exactly is happening? How are you being successful?"



**Dayna Jalkanen
Columbus Museum of Art**

"You need buy-in at the top but also from the people who are going to be working within that process and that philosophy. For us it's important that we all feel strongly about the overarching philosophy. That makes us really comfortable with the process."



Heather Nielsen
Denver Art Museum

"All of us got to where we are because we value audience research and the feedback loop we have with our families. When it comes to best practices, I think about the number of resources we've put into evaluating our programs and developing our staff ... and that we'll continue to do."



Randy Roberts
Crocker Art Museum

"If change is really going to stick it has to come from the middle as well as from the top. Our institutions need to provide resources and support for leaders across all levels. Change in museums is difficult, but with well-defined goals and passion for our visitors and our mission, it will happen."



Stacey Shelnut-Hendrick
Crocker Art Museum

"When families become comfortable in the museum, they may start to see it as part of their routine. Children who are familiar with museum experiences at an early age tend to return to the museum throughout their lifetime."



Nicole Stutzman
Dallas Museum of Art

"Something inherent in everything this project is about is the importance of evaluation. It's about going to see things and doing research but it's also about really connecting, whether it's a focus group or listening well to the audiences you're working with. All of those kinds of evaluation are key to the process."



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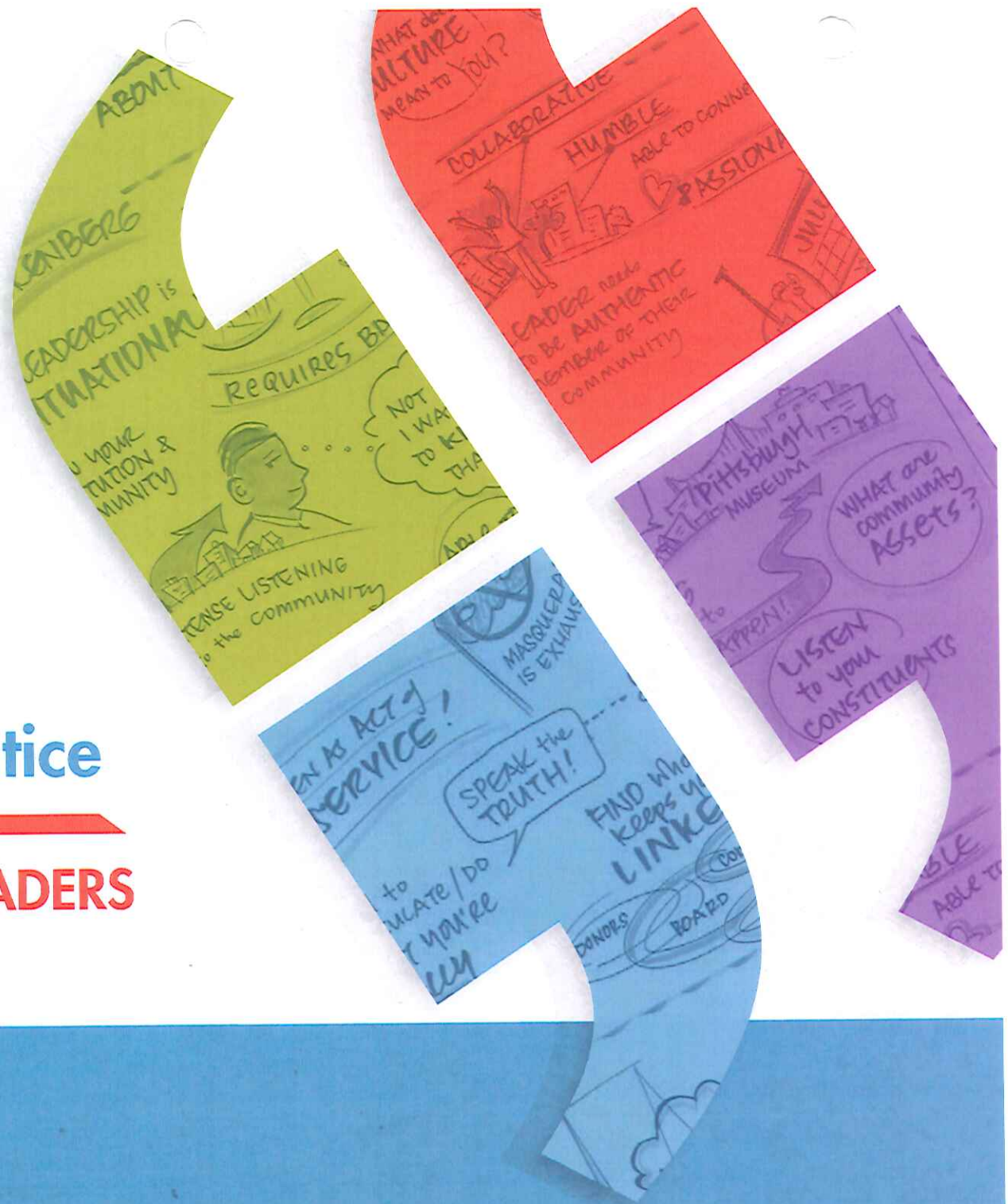
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Pushing Our Practice with MUSEUM THOUGHT LEADERS

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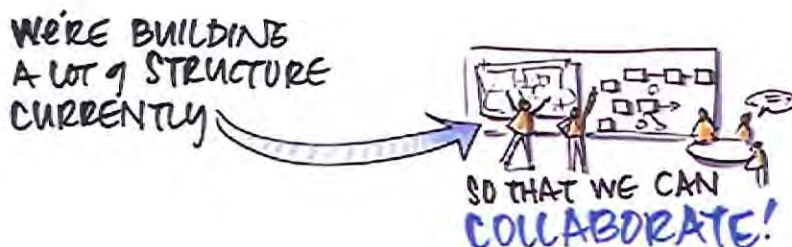
Introduction

This is one of a two-part series sharing lessons learned through the Crocker Art Museum's IMLS-funded project focusing on building capacity to better serve families and other audiences. The first booklet focused on best practices in cultivating family audiences. This second booklet summarizes words of wisdom from four highly regarded museum thought leaders who in September 2012 participated in POP-Ex (Pushing Our Practice Exchange), a two-day symposium at the Crocker Art Museum.

Our POP-Ex speakers were: Kathleen McLean, Principal of Independent Exhibitions; David Mickenberg, then President and CEO of the Taubman Museum of Art; Mary Ellen Munley, Principal of MEM & Associates; and Nina Simon, Executive Director of the Santa Cruz Museum of Art & History. The panelists participated in a wide-ranging dialogue moderated by Daryl Fischer, Principal of Musynergy. They addressed questions related to the role of leadership in serving communities, how museums navigate the sometimes competing priorities between content and audience, and the role of experimentation in project development.

These conversations were taped and also documented in real-time by graphic recorder Emily Shepard. Her POP-Ex illustrations, which added significantly to the vibrancy of the conversation, are used as illustrations throughout this booklet. We extend our thanks to Emily for bringing a delightful and insightful visual element to the program.

WE'RE BUILDING
A LOT OF STRUCTURE
CURRENTLY



While it was difficult to winnow down an incredibly rich conversation that engaged our panelists and over 120 museum colleagues who gathered from throughout California and beyond, this booklet captures a representative sampling and includes sections of Shepard's wonderful documentation of the discussion. We hope these ideas stimulate, provoke, and challenge our museum colleagues across the country to reflect deeply on the purpose and process of our work.

Thanks to IMLS for its tremendous support in funding this project; to Daryl Fischer for her many contributions; to Deputy Director Randy C. Roberts and Special Projects Manager Rachel M. Tooker for their leadership; and to our panelists, colleagues, and Crocker Art Museum staff for coming together to explore ways that we can push our practice to move towards deepening the relationship between museums and their communities.

Lial A. Jones
Mort and Marcy Friedman Director & CEO
Crocker Art Museum
May 2013



KATHLEEN MCLEAN

Principal of Independent Exhibitions



DAVID MICKENBERG

former President and CEO of
the Taubman Museum of Art



MARY ELLEN MUNLEY

Principal of MEM & Associates



NINA SIMON

Executive Director of the Santa
Cruz Museum of Art & History

We thought long and hard about who to invite to POP-Ex to spark new thinking about pushing our practice. We chose Kathleen McLean, David Mickenberg, Mary Ellen Munley, and Nina Simon because we knew they would challenge and inspire participants in many ways—as thought leaders, cutting edge practitioners, luminaries, and *agents provocateurs*. The following excerpts from their dialogue show that they did all of that ... and more, calling it like they see it, sometimes agreeing and sometimes challenging one another. Each of these comments warrants serious reflection so choose a few and continue the dialogue with colleagues in your own museum.

Daryl Fischer • Principal, Musynergy

Pithy, Paradigm-changing Words of Wisdom

Touching on a broad range of topics, these comments are little gems that run the gamut ... erudite, off-the-wall, gutsy, humble, wise, witty, counter-intuitive, profound. What they have in common is that they all challenge us to break free of the constraints of convention, make time for reflection, be bold in our experiments, and embrace our failures as valuable opportunities to learn.



If you have never gone to a movie (a matinee) some workday afternoon, shame on you! Seriously. You know, or gone off for a walk.... We need those breathing spaces because that's where the energy comes from, that's where the creativity comes from.... Things have to incubate.... So I wish for you all, every now and again, a weekday afternoon matinee.

MARY ELLEN MUNLEY

The dichotomy that exists is not the dichotomy between content and audience, the dichotomy that exists is really between the 19th Century and the 21st. When you look at it like that, there's this magnetic draw back to the 19th Century... in part because it's comfortable, it's well defined. We all grew up in that tradition and it's failed. It's failed for a lot of different reasons, for many institutions do not have the identity, the context, the circumstances, the underpinnings, the foundations, or the knowledge that existed when we created the prototypical major encyclopedic museum in this country.

DAVID MICKENBERG



TAKING TIME
FOR REFLECTION,
FOR QUIET,
AND FOR
NOT DOING
IS REALLY
IMPORTANT.

For the first time in my career since 1974, I stopped. I took two months off in July and August. I told myself I was going to do nothing. I gardened; I took two hours to have breakfast. I had never done that before. I felt terribly guilty. I was afraid that ... everybody was going to forget about me. But, I became a different person and I realized [that] taking time for reflection, for quiet, and for not doing is really important.

— *Kathleen McLean* —

Accountability isn't only being able to say, "We could tell you from the beginning what we were going to do, and by God we did it." There is another kind of accountability, which says we understand that this is an organic kind of process that is going on and it is developing as it goes along. It doesn't mean that it is out of control, but it is developing as it is going along. Our responsibility to be accountable is to be paying very close attention to how it is developing.... So we can be aware at any given moment: Are we heading where we want to head with this and where people want us to head with this? What do we have to do in order to be able to readjust? What has emerged that we were not expecting, but [is either] right on target or is taking us someplace else?

MARY ELLEN MUNLEY

I think too often in the museum world, we use the notion of being responsible as a means for not stretching. I get hyperbolic about this because I am trying to balance out the other side, which is so cautious, and so conservative, and so unwilling to take risks that I sometimes feel like saying, "Get on the diving board, put a blindfold on, and jump!" And, let's just hope there is water, but at least let's not spend five years testing the water!

KATHLEEN MCLEAN

**HOW TO BUILD
STRUCTURE THAT
ALLOWS SPARKS
TO IGNITE.**



**IF YOU LEARNED
SOMETHING DIFFERENT
THAN WHAT YOU
EXPECTED (WHICH IS
ANOTHER WAY OF
REFRAMING FAILURE,
A MORE POSITIVE
WAY) THEN THAT IS
ACCEPTABLE.**

—David Mickenberg—



The leadership of the institution needs to create an environment where if you learned something different than what you expected (which is another way of reframing failure, a more positive way) then that is acceptable. Unless you have the foundation in order to experiment and to succeed in a different way, and to learn something you didn't expect, then it is going to be hard for staff to respond in an experimental manner.

DAVID MICKENBERG

We have some fantasy out there about how perfect and tidy museums are that failure means anything short of perfection; and we all know that there is no such thing as perfection.... If you really say we are going to do an experiment because we are asking a question, then the question gets answered. You find something out. And that isn't failure. Even if what you find out is not what you thought.

KATHLEEN MCLEAN

There's no question that you need some ways to be able to guide yourself through a process. We all need that. There isn't a "creative person" out there who doesn't spend an enormous amount of his or her energy doing systematic things.... When you find the best of the creatives in almost any field, they will have studied deeply parts of things that they want to know about so that they can unleash their own creativity.

MARY ELLEN MUNLEY

Most designers will say constraints are really what allow you to be creative. But we tend to just constrain ourselves to death in the museum community. We need to be more experimental; we need to say "Let's try something goofy." I don't know if it has to have a hypothesis, has to have a rigid structure put to it. Just the practice of experimenting will get us much further down the line.... I'm a great fan of taking risks. It's a spark; it's whatever you do when you create creativity.

KATHLEEN MCLEAN

I was recently talking to a curator from a very large American art museum who wants to do this experiment and is really, really, nervous about failing.... One of the things I said to him was, "Look, you are failing right now to connect with a lot of visitors, and if you don't take this risk [in what I thought was a very conservative way] to change your interpretive strategy, you are going to continue to fail in the way that you just happen to be more comfortable with."

NINA SIMON

[Leaders] need to be really flexible. This isn't just for the directors. It's for all of us. We're marching along, we think we have a great idea, and then some new information comes up. We need to be able to go off in another direction without taking six months to prepare [ourselves]. While our museums do feel like they are these giant tankers out there in the ocean, we can't be. We need to be more like little speed boats and tug boats.

KATHLEEN MCLEAN

**I'M A GREAT FAN OF TAKING RISKS. IT'S A SPARK;
IT'S WHATEVER YOU DO WHEN YOU CREATE CREATIVITY.**

— *Kathleen McLean* —

Community engagement

Many of the following comments sprang from a question about the changing role of museums in society and the role of leadership in serving our communities in new ways. There was consensus that museums can better engage with their communities through active participation, mutually beneficial partnerships, authentic relationships, and a public service mindset—one that gives the needs of the community as much weight as the needs of the museum and values the community's resources as much as the museum's resources. Leadership is situational but it always helps to shift our focus from internal to external concerns, do more listening than talking, and choose our words carefully. Authenticity is an aspect of leadership that resonated for several speakers, whether in the claims we make about the value of our institutions or in the relationships we cultivate with community members.

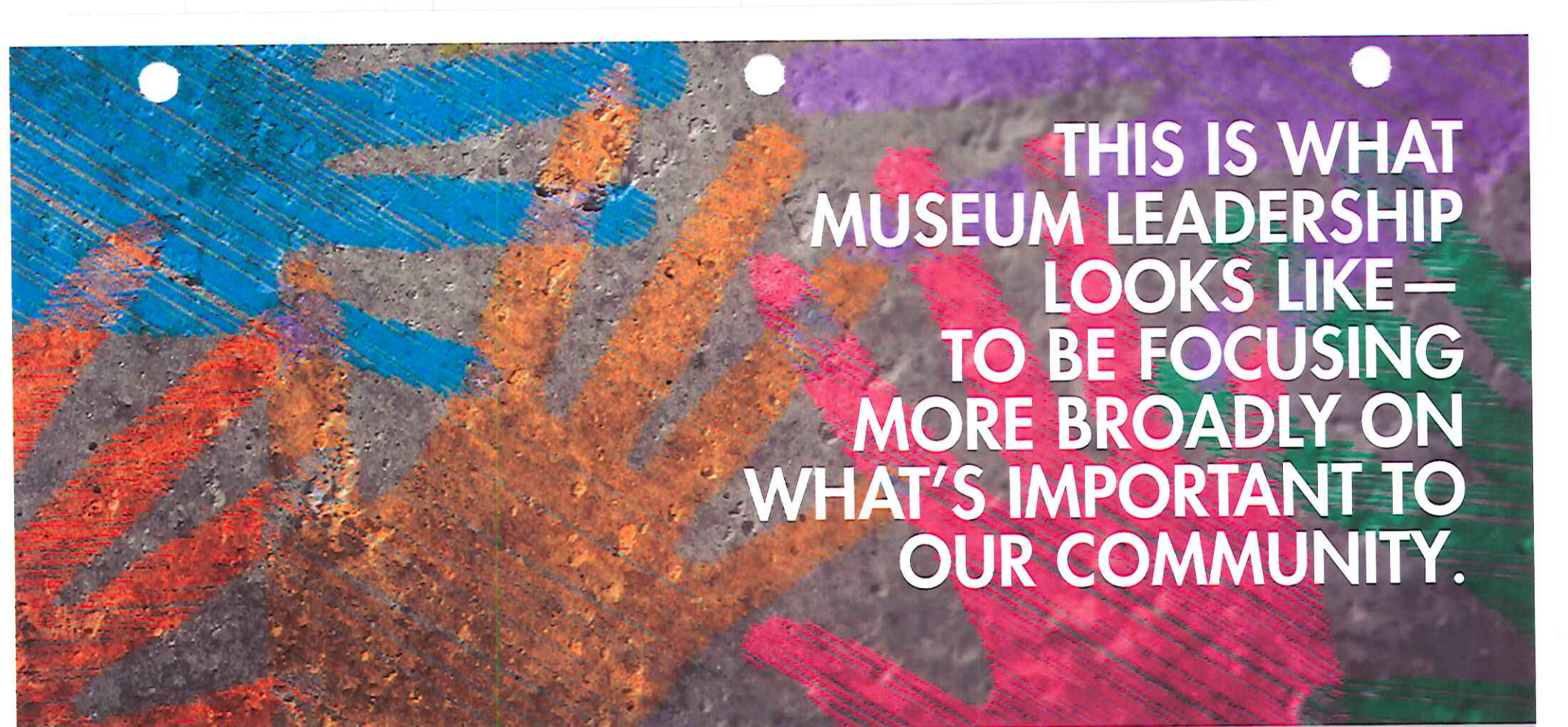


One of the things that matters hugely is authenticity, and one of the things that bothers me is that we are so trapped in claiming that museums are about something that they are not really about. We are arguing about the economic value that we provide to communities.... I think that part of the leadership role is being able to know in your gut and to be able to articulate what it is that museums really are about, and to believe that if you do what you are really about then the money and support follows.... There is an energy that comes with authenticity. There is an excitement that comes with it. There are relationships that develop around it.

MARY ELLEN MUNLEY



Need to
ARTICULATE / DO
WHAT YOU'RE
REALLY
ABOUT



**THIS IS WHAT
MUSEUM LEADERSHIP
LOOKS LIKE—
TO BE FOCUSING
MORE BROADLY ON
WHAT'S IMPORTANT TO
OUR COMMUNITY.**

“When I think about leadership in serving communities in new ways, I want to talk about it in terms of two big ideas — one is about figuring out a mission that matters to your whole community and isn’t just about what happens inside your building and the other is about partnering with your community to really determine how you will pursue that together.... Jane Werner, who is Executive Director of the Children’s Museum of Pittsburgh, said, “Our museum is in a neighborhood of Pittsburgh that is one of the most dangerous and unpleasant places to raise a child, and our mission is to make our neighborhood the best place to raise a child in Pittsburgh.” I remember hearing her, and thinking “My God, this is what museum leadership looks like — not to be focusing on ourselves and what happens inside [the institution], but really to be focusing more broadly on what’s important to our community.”

— *Nina Simon* —

My board had to learn about listening to the community. I learned in this process [that] the definition of community is extremely confusing and problematic. And so part of my role as a leader is to redefine terminology ... to make sure that the institution is talking the same language and to make sure that the language of the community is the language of the institution, and to be able to be flexible enough to change priorities and to respond to the input that you are getting.

DAVID MICKENBERG

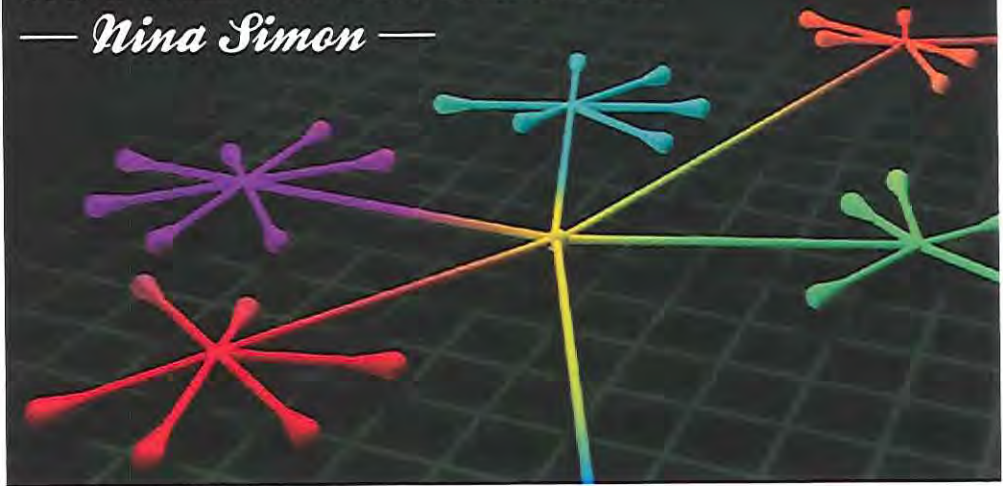
A lot of times, especially when we are going to go to "underserved audiences," we go with this sense that we have something to give you, and we just keep coming with our clipboards, our packets and our stuff, and we never shut up and say, "Let me come and see what culture means in your community and let me be an audience to that and let me pay for it," you know? I think we really need to figure out how we are going to be open to the community, not just in terms of them coming to our doors, but us really saying, "Hey, we want to be with you in this and we want to figure out ways to do that together."

NINA SIMON



WE CAN BE PLACES THAT BRING PEOPLE TOGETHER, THAT MEDIATE EXPERIENCES.

— *Nina Simon* —



The situation from institution to institution is different, and where you lead, how you lead, who you listen to, and what leadership you can give to the community is something that is going to manifest itself over a period of intense listening and learning from the community.

DAVID MICKENBERG

If we can be places that bring people together, that mediate experiences so people look at other visitors and say, "Wow, here is another person from my community and I can make a connection with them, I can learn about them, I can have a positive experience with them," it's not just going to change what happens in museums, it's going to change what happens outside, too.

NINA SIMON



We are going back to something much more fundamental, which is why do you even collect? And you collect because you are going to have an impact on your community. You collect because the community is going to be better off because you are collecting, and because you are showing collections.

DAVID MICKENBERG

We went from being about to close financially, to being on a really good track. This didn't happen because we brought in some name brand show. It happened because we changed how we related to our community and really created experiences that connect with what people are about here.

NINA SIMON

Museums have the opportunity to open people's thinking on current issues. Look at program design and decision-making to maximize the potential outcomes. In museums and through art people can: confront important, real topics and issues; practice meaning making; listen to different points of view; have a valued voice; and make personal connections.

MARY ELLEN MUNLEY

WHAT does
CULTURE
MEAN to YOU?

WHAT are
COMMUNITY
ASSETS?

LISTEN
to your
CONSTITUENTS

WE COLLECT...

TO BUILD
A BETTER
COMMUNITY

If you are a leader of a community organization, you need to be a member of that community. You need to be out there attending things and doing things and participating with your neighbors and community members in ways that give you a sense that you really understand the soul of the community. Otherwise, it is very hard to be authentic.

KATHLEEN MCLEAN



The value of objects/ the reasons for collecting

A question about the tension between content and audience and the merits of imparting information versus inviting our audiences to create their own meaning sparked many of the following comments. Although thought leaders objected to what they saw as the false dichotomy of the question, they pointed out the value and the inevitability of tension, which may be rooted in the knowledge that both our collections and our audiences matter deeply. Encouraging multiple perspectives about art and questioning assumptions about museums can help us navigate through these currents in a way that employs our collections and exhibitions in service to our visitors.

WHAT
TENSION?

MORE OF A
PERCEIVED
TENSION...

AUDIENCE MIGHT
NOT SEE THIS

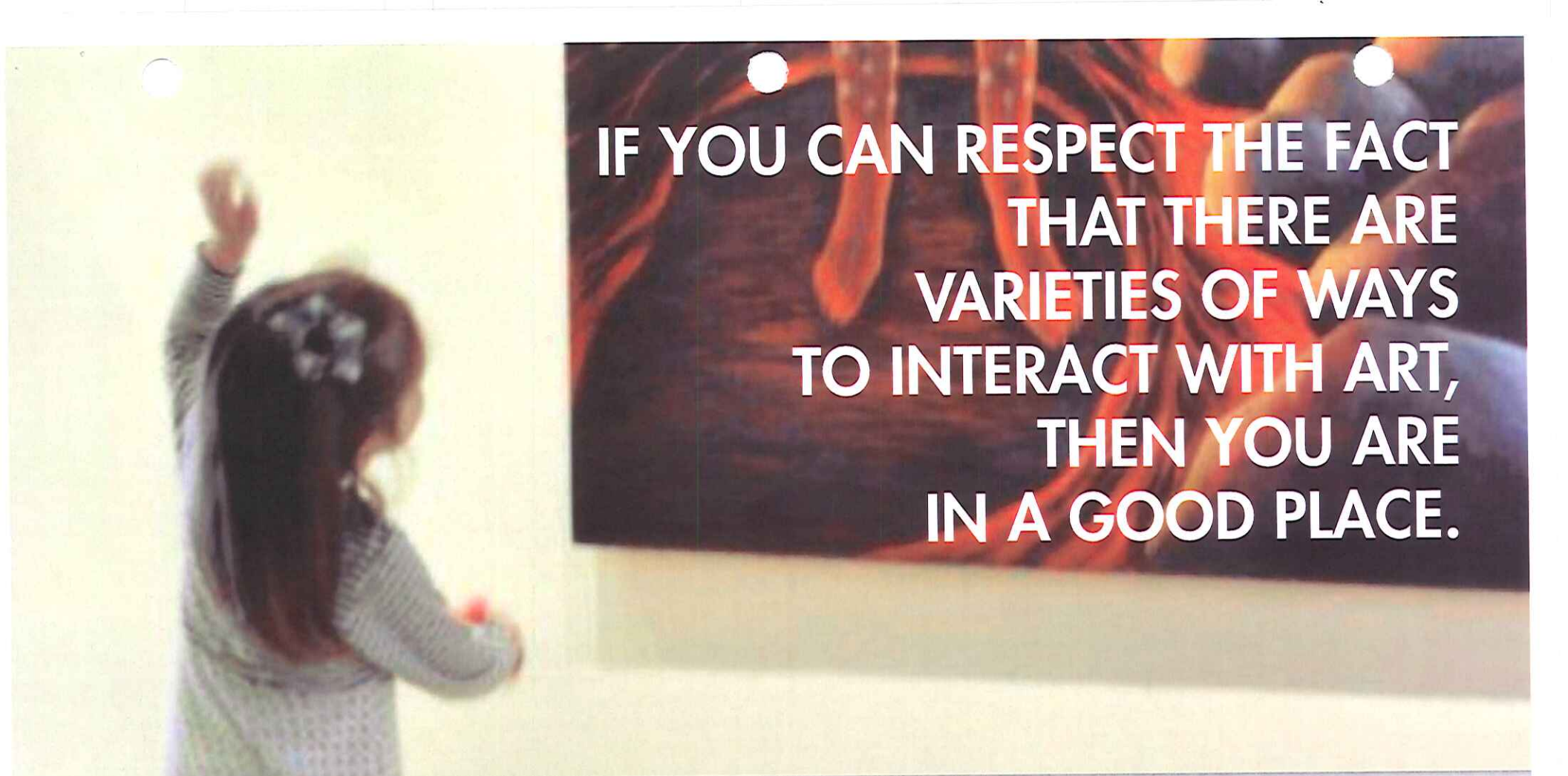
CONCERNED BY
THE POLARIZATION...

CONTENT ↔ AUDIENCE

CONTENT IS THE AUDIENCE

I want to pick up on [the concept of] pathways in, because our museum is one where we really aggressively pursue active participation for visitors around works of art and historical objects. I look at every visitor who walks in my door, and I say, "OK. You have something creative to contribute here. You have a story that needs to be in our history gallery. You have a creative skill that needs to be encapsulated in some way around art."

NINA SIMON



IF YOU CAN RESPECT THE FACT
THAT THERE ARE
VARIETIES OF WAYS
TO INTERACT WITH ART,
THEN YOU ARE
IN A GOOD PLACE.

“You want people who really deeply know and understand something to be a part of figuring out what the mix is going to look like. Strategy is really important in terms of being able to work through this natural tension. It is not a tension that we can have go away. It is not even necessarily a tension that is bad. It just is. If you can respect the fact that there are varieties of ways to interact with art, then you are in a good place. If you can't respect that, it is not going to work. I happen to be in a camp that believes that everybody is interested in art, and everybody can be fascinated by almost any work of art. It is the paths into it that need to be there. If you can find the paths, anybody will go there.”

—*Mary Ellen Munley*—

This is something I see every day, and it's not about content and audience, it's about different constituencies.... One of the things that constantly happens to me is that ... people will come up to me and they'll say, "When are we going to have a traveling show?" and what they mean is when are we going to have art by somebody whose name I recognize and that is somewhat vetted as good? I really look at that and I say, "What does that have to do with our museum and what we are trying to do?" I really try to get underneath that to understand why does this person want this thing?

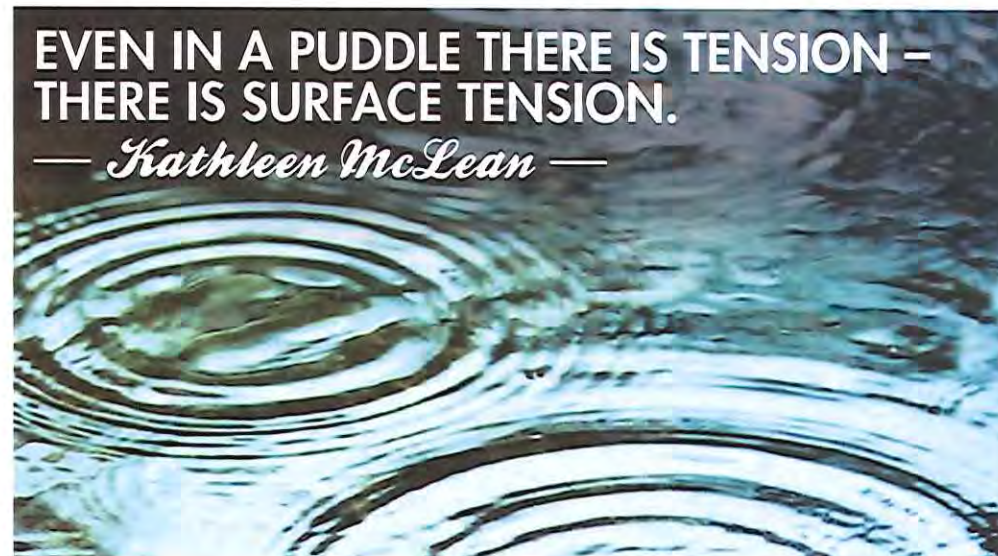
NINA SIMON

I mean there's nothing wrong with tension, and I think if you don't have any tension, you just have flab. It's just all like a puddle, right? Even in a puddle there is tension — there is surface tension. Tension isn't a bad word, but I think in this question, the thing that concerns me is the polarizing of these two notions of content and audience, because we are living in a world now where in all of our sciences and our arts we are revealing that things are much more conflated and interconnected and holistic and of a piece.

KATHLEEN MCLEAN

EVEN IN A PUDDLE THERE IS TENSION — THERE IS SURFACE TENSION.

— *Kathleen McLean* —



Your role becomes one of a knowledgeable facilitator. You don't want to take away the knowledge part of it; you don't want to take away the way that you see it. But, you need to be able to share that in a way that connects with people rather than trying to say to them, "This is the way I see it, this is the way that it is supposed to be seen; now you should want to see it that way, too."

MARY ELLEN MUNLEY

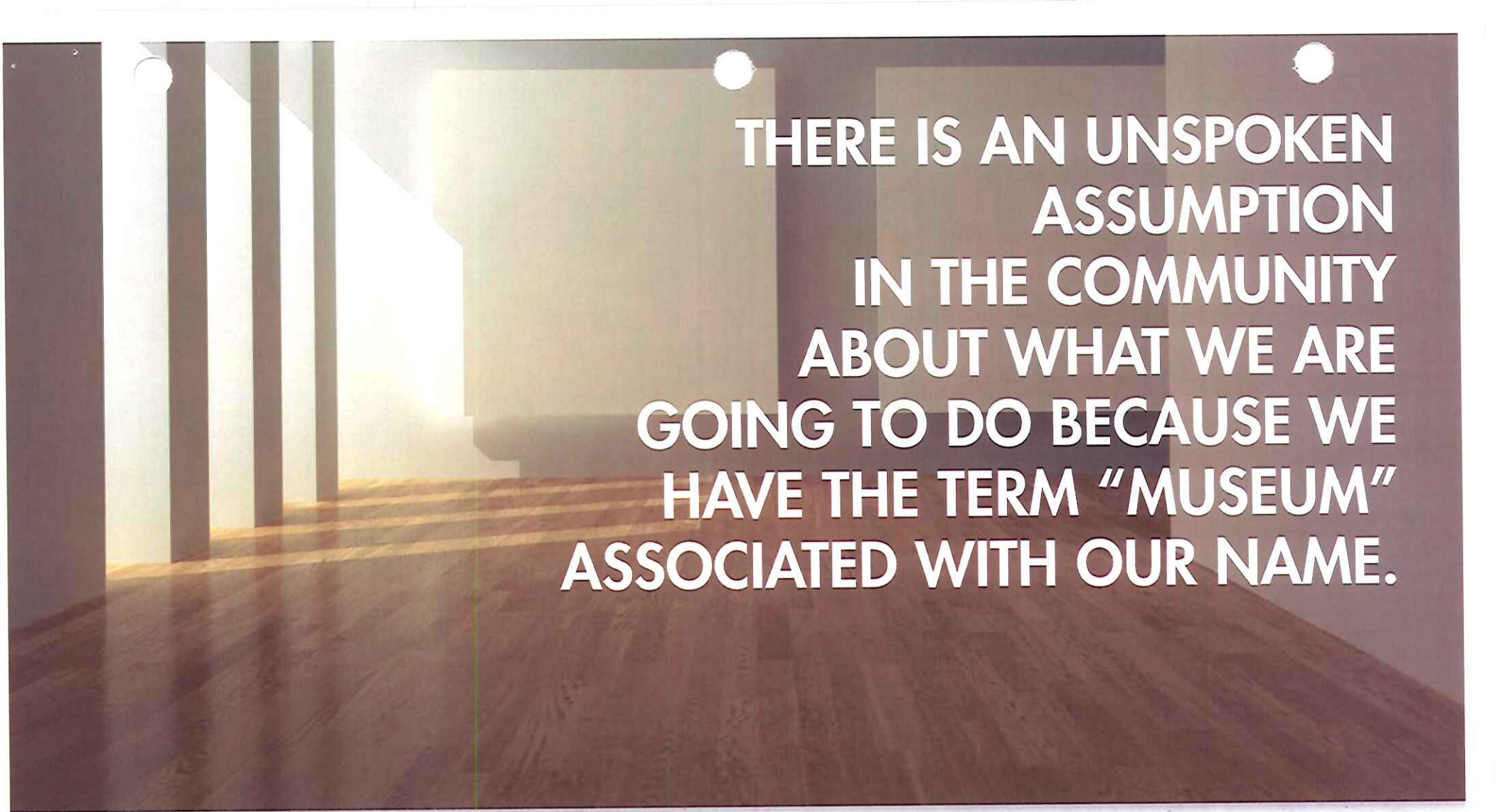
There is this automatic assumption on the part of donors, on the part of community leaders, on the part of [visitors] that we are going to be a mini-Met, and that the standards that exist ... are based on the standards that were established years ago.

DAVID MICKENBERG

Handwritten notes in blue and black ink:

- THIS IS A NATURAL TENSION... IT JUST IS
- BE A KNOWLEDGEABLE FACILITATOR
- VARIETY OF LEGIT. EXPERIENCES TO HAVE IN FRONT of ART
- NEED to RESPECT THIS





THERE IS AN UNSPOKEN
ASSUMPTION
IN THE COMMUNITY
ABOUT WHAT WE ARE
GOING TO DO BECAUSE WE
HAVE THE TERM “MUSEUM”
ASSOCIATED WITH OUR NAME.

“My trustees always want to know when I’m bringing in Degas. The fact of the matter is, Degas is irrelevant to who we are.... I’ve never had anybody question how we talk about a work of art. They will experiment with us on the technologies we use to talk about the work of art. But, there is an unspoken assumption in the community about what we are going to do because we have the term “museum” associated with our name.”

— *David Mickenberg* —



CROCKER
art museum

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crockerartmuseum.org
916.808.7000



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Crocker Art Museum's

Tips for Tots





Crocker Art Museum's Tips for Tots

In your child's early years, it is important for parents and caregivers to provide opportunities for positive and playful interactions with caring adults and other children in a variety of settings.



Just like • zoos
• aquariums
• parks
• and libraries,

art museums offer wonderful stimulation for babies, toddlers, and preschool-age children.



It is never too early to expose children to art, for this gives them a foundation for creativity and cultural appreciation that will nurture them for a lifetime.

Art museums are rich environments that can support healthy development and school-readiness.

By exploring the arts and art museums with your child you can deepen your relationship and increase your child's social and emotional well-being. In this guide, you will find simple and easy ways to make your next art museum visit relaxing and fun!

The Crocker Art Museum is passionate about sharing arts experiences with people of all ages. We hope the following tips help you feel comfortable bringing young children, ages five and under, to the Crocker and other art museums.



Get Ready, Get Set, and Go!

Children, just like adults, like to be comfortable when exposed to new places, people, and activities.

How can you help
your child get ready
to enjoy a visit to
the museum? ...



... read on ...

**Make sure your
tot's basic needs
are met.**

**It helps if children are well-rested,
not hungry, and comfortably dressed
for movement, stroller-time, and
air-conditioned spaces.**

**If your child likes
to take her or his time to
adjust to a new setting,
consider planning for
some "warm up" time at
the beginning of your
museum visit:**



- **Enjoy a snack** or lunch in one of the Crocker's courtyards.
- **Find a comfortable spot** for breastfeeding.
- **Talk with your child** about what you expect to see in the museum.
- Give your child a chance to **"get the wiggles out"** before going to the galleries.
- **Visit Tot Land.**

If you will feel more comfortable with your child close to you, bring along a stroller or front carrier. (Many museums do not permit backpacks and back carriers because they can inadvertently damage art.)

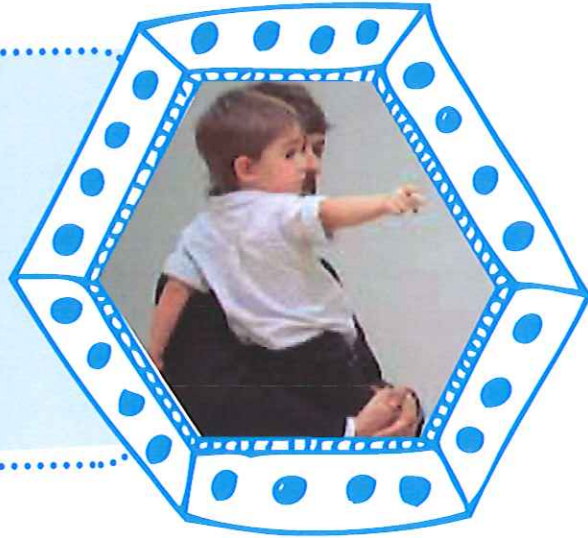


Most of all—feel free to have child-like eyes and let your little one(s) guide the way.

Artsy Fartsy: Art Museums for Babies

(0-18 months)

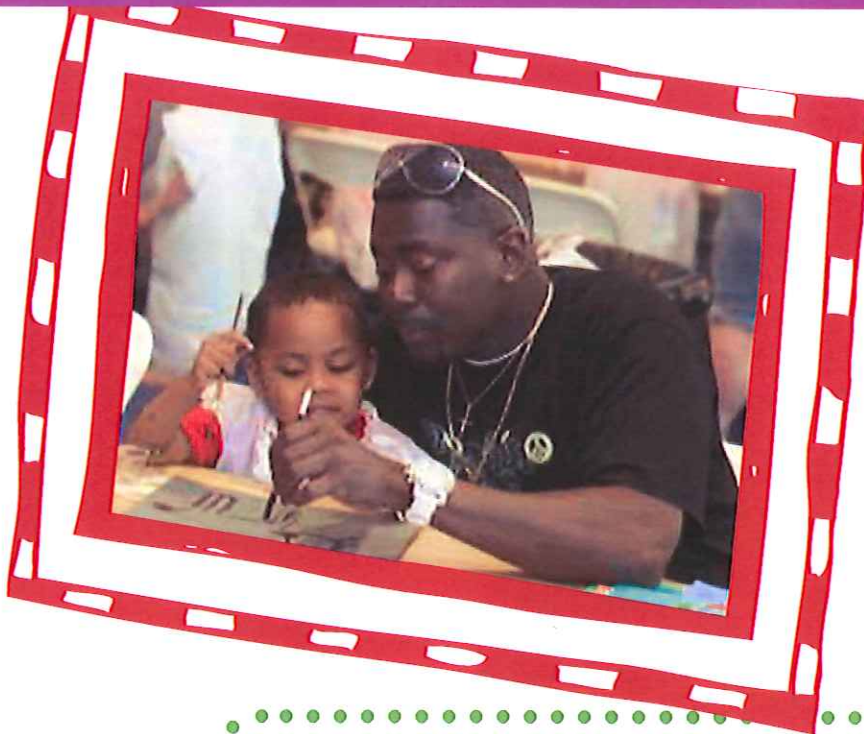
It is true: Babies explore the world through their senses, which is why it is good to fill their environments with objects that are safe for them to grasp, taste, smell, and listen to.



ART-SMART NOTE

Do you know researchers have discovered that your child's developing brain grows and expands every time you play together? Loving interaction promotes healthy brain development and emotional security.

Though babies do a lot of exploring with hands and mouth, **eyes are key to much of their early learning.** Vision helps infants build knowledge about the people and things around them. Think of art museums as wonderful visual learning laboratories!



Along with providing rich visual environments, **art museums offer opportunities for you to strengthen the bond** with your baby, sending and receiving messages and cues with both language and facial expressions.

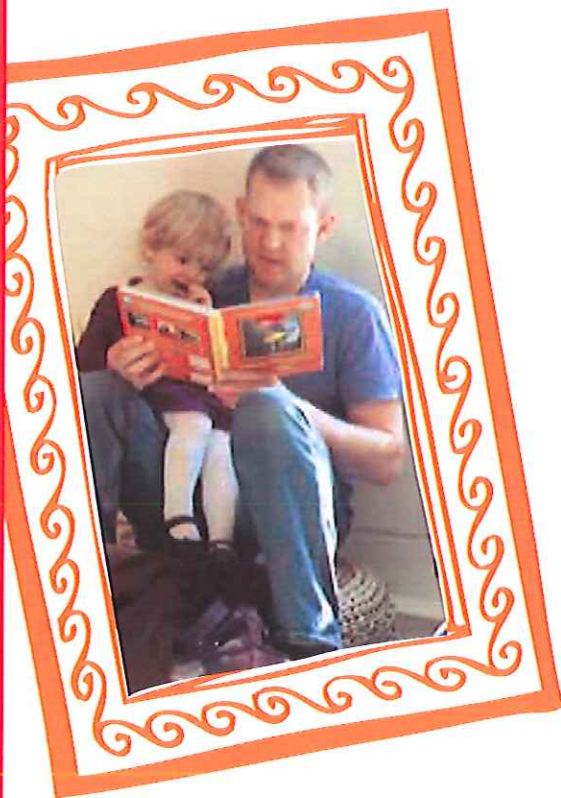
While visiting an art museum, keep the following in mind:

Slow things down to "baby time."

Take a leisurely stroll through the galleries, allowing time for your baby to see things and respond. Babies need time to process and integrate incoming information, especially if it is new.



Babies respond to images of faces, especially of babies or children.



Watch for your baby's non-verbal cues and try to understand what is going on in her or his inner world. Respond with warmth and let your baby know that you understand.

Babies also respond to vividly colored abstract paintings.



Select a few works of art per visit to examine closely with your baby. Get comfortable, perhaps sit on a bench, talk to your child, tell a story, or sing a song.

Artistic Twos: Art Museums for Toddlers

(18 months to 3 years)



What has become known as the **Terrible Twos** is the developmental stage in which toddlers explore **their independence through new-found mobility**. At this stage, toddlers may occasionally express frustration while striving to use their emerging language skills.

Art museums are the perfect place to help build language skills and support toddlers in learning about their world through exploration and play.

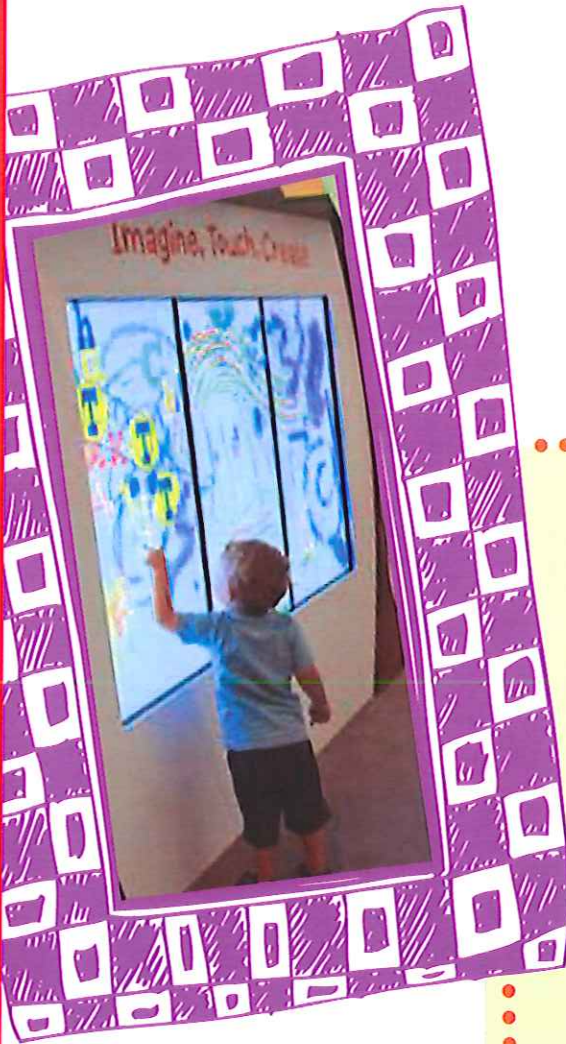
Practice vocalization—There are many ways in which you can use art museums to introduce, reinforce, and activate words. If you see an artwork that looks like bursts of colors in the air, you might point to each and say, "Poof" or "Pop." See a cow in a painting — say, "Moo!" Encourage your child to repeat the sounds with you.



Moo!



Explore your child's special interests—perhaps birds, cars, animals, or flowers—on your next visit to an art museum. Take along a special, related toy or object for your child to hold, or search for in the artwork, during their visit.



For example, if your child enjoys cars, take along a small toy car. Repeat the words and build conversation about what can be seen in the artwork. Even if your baby is non-verbal, you can direct her or his attention by pointing things out and asking questions.

It's hard for a toddler to sit still when he or she would rather be on the go, so be sure to engage with him or her.

Take time to play and encourage conversation and active looking. Using a puppet or playing finger games works well in museum settings.



Along with visiting art museums, be sure to provide multisensory, age-appropriate art experiences **at home** so your child can enjoy the creative process of art making as well as looking at art. Non-toxic paints are best for little ones.... Or when you're outside, try painting the ground with water. All you need is a bucket of water and brushes—no clean-up required!

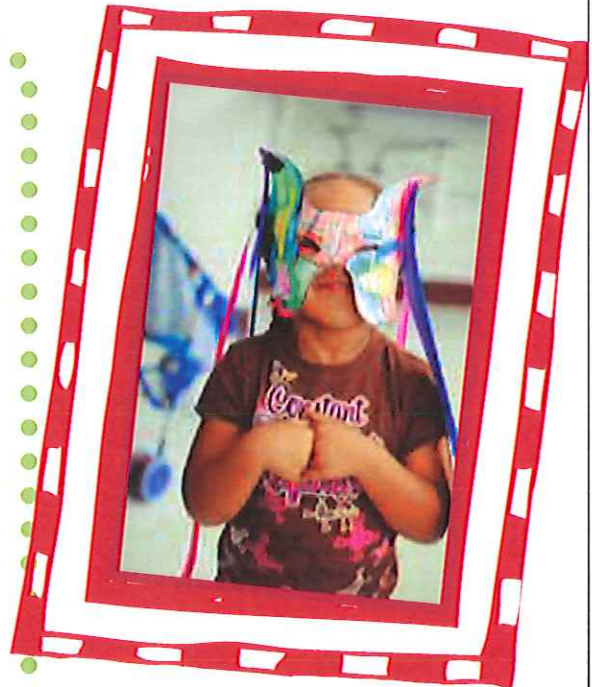
ART-SMART NOTE:
Did you know that young children derive greater benefits from pretend play when a close adult participates in the experience, offering new vocabulary, acting out different roles, as well as modeling active conversation and good social skills?

The Art-Smart Child: Art Museums for Young Children

(3 to 5 years)

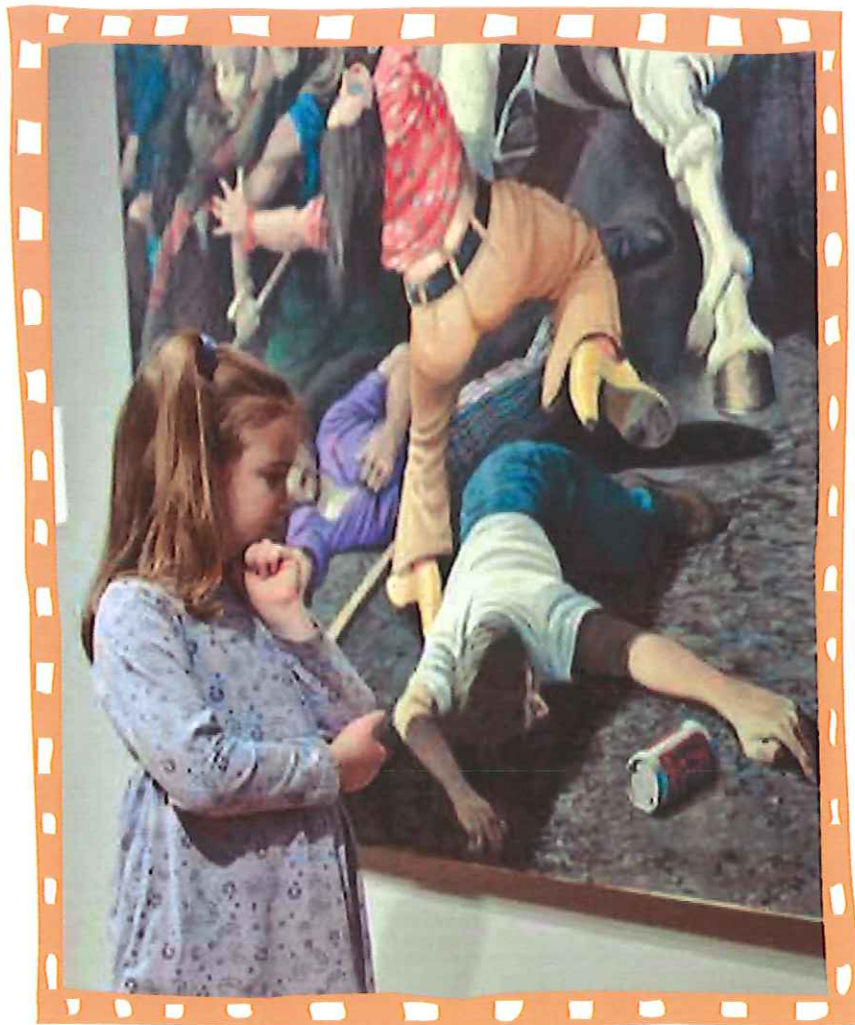
Preschool-age children are **natural actors, scientists, inventors—and artists**; so going to an art museum can be like finding kindred creative spirits! Use art museum visits as a way to support the learning of school-readiness concepts—like pattern identification, classification, number and space sense, color differentiation, and other primary learning skills.

Preschool-age children love going on an “art walk” in the museum when you make it fun for them!



Before your museum trip, build the excitement:

Discuss why art museums are special, what your child will see, and what kind of behavior you expect of your child in a museum setting.



Take your time in the galleries, moving at a leisurely pace.

Let your child guide where you will go and what you will see.

If something catches her or his eye, stop and talk about it.

Encourage your child to identify the emotional expressions she or he sees on people depicted in artwork (sad, happy, excited, etc.). Make up stories about what's going on in the artwork.



**Ask, listen,
validate...**

Don't underestimate your child's capacity for discussing artwork or soaking up new vocabulary. Have full conversations with your preschooler. Ask questions, listen to what your child is saying, and validate his or her input into the conversation. Take time to repeat back or paraphrase what your child says. Help your child to identify types of art (painting, sculpture, photograph, or drawing) and use descriptive words for the art she or he sees ("bumpy," "sweet," "funny," etc.).



Play games with your preschool-age child. You might ask your child to hunt for different colors, shapes, lines, or patterns. Pre-cut specific shapes (like a triangle or an oval) and have your child hold the shapes as she or he searches for them in the artwork.

If your child likes the color yellow, bring something yellow and look for the color yellow in art. Extend the activity with questions that invite open-ended responses, "Yes, that is yellow. What do you think she is doing with those yellow shoes?"



Invite another family to visit the museum with you so that your child can learn along with a friend how to visit an art museum.

At home, encourage symbolic or pretend play using the museum as a "make-believe" setting—provide props and see what happens!

Most of all, let your children "come as they are." If this means wearing a big purple frog costume to the museum—great! **We look forward to seeing you at the Crocker.**



ART-SMART NOTE

Did you know that researchers found that five-year-olds who were able to accurately match emotions to facial expressions had more advanced social skills and higher academic achievement when they reached age nine than children who were unable or challenged in reading the emotions on people's faces? Children with stronger understanding of emotions also showed fewer behavior problems.

My Kid's Art

sign your artwork here



The Crocker Art Museum is dedicated to
promoting an awareness of and enthusiasm
for human experience through art.

This brochure is supported by a grant from
The James Irvine Foundation.

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RESNICO W
SCHROEDER

Los Angeles Times

TRAVEL

June 16, 2010

Sacramento: Crocker Art Museum closed until October for expansion



How does a true Victorian grapple with contemporary style? The 125-year-old [Crocker Art Museum](#) promises that the integration will be gentle at the Sacramento site, which is closed through Oct. 9 as part of a massive renovation that will triple its size.



Plans include adding a 7,000-square-foot courtyard with a café, a 300-seat auditorium and a two-story atrium in a design that will be strikingly modern against the original Victorian gallery, which was completed in 1872.

The museum says the [expansion](#), designed by Gwathmey Siegel & Associates Architects, will allow it to display more of the permanent collection (up to 20%, from the current 4%) and accommodate bigger traveling shows with “blockbuster” appeal. The official groundbreaking was in 2007.



The original museum was a gift of Margaret Crocker, widow of Judge Edwin B. Crocker, whose brother Charles was one of the “Big Four” railroad barons in the West. With the museum came the Crockers’ personal collection of more than 700 paintings and 1,300 master drawings. The collection’s main emphasis these days is on Californian, European and Asian artworks, as well as ceramics.

The museum, which offers photos and videos of the work in progress, closed June 7. It’s at 216 O St., Sacramento; (916) 808-7000.

— Mary Forgione, Los Angeles Times Daily Travel & Deals blogger

Images (from top):

The expansion of the Crocker Art Museum in Sacramento, shown in a rendering. Credit: Crocker Art Museum

The original Victorian facade of the museum. Credit: Crocker Art Museum.

A rendering shows what the new exhibit space will look like. Credit: Crocker Art Museum

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CULTURE MONSTER
ALL ARTS, ALL THE TIME

Art review: The Crocker Art Museum's new galleries

October 5, 2010 | 5:50 pm



SACRAMENTO -- One of America's oldest art museums becomes one of its newest on Sunday, when the Crocker Art Museum, established in 1885, opens a sleek new addition that triples its size.

The original Italianate Victorian building, the epitome of elaborate high style when it was first erected near the city center, has been joined by a gridded Modernist structure whose closest relative is the Getty Museum, high on a promontory overlooking Los Angeles. A 10-year timeline from the start of master planning reflects the civic labyrinth (the Crocker is a city museum). But, with a reservation or two, it works.

The Victorian style is not especially suitable for the functional purposes of a modern museum. Smallish decorated chambers limit public possibilities, for all their ornate splendor -- here centered on a main space that museum director Lial Jones has aptly described as perhaps the most beautiful room in Northern California.

Gwathmey Siegel architects added 125,000 square feet of space, just under half of it for galleries. Respectful of the original building, it's also surprisingly easy to navigate. This is not a museum a visitor will freely get lost in.

Demands of historic preservation dictated ceiling heights on floors that connect the addition with the original. (Ceiling heights rise on the nicely sky-lighted top floor.) The architects cleverly turned that restriction to advantage: Episodic views out of the sprawling new building let you locate yourself to surroundings.

Interior views, however, were less well-considered. Galleries benefit hugely from vista walls -- those terminal sight-lines through a sequence of two or more rooms, where a substantial painting or sculpture is framed as a distant destination. Anticipation is produced. Vista walls invest art with the task of pulling a visitor through museum galleries, enhancing focus.

The new Crocker has few such moments. Every new museum building takes some getting used to for a staff charged with making coherent displays. But the installation here can feel jumbled, as if something to be noticed on the way by.

Some new spaces, like a room of mostly fine early 20th-century Southern California landscape paintings, work well as self-contained units. Others make good use of older spaces.

Since the 1920s the Crocker has had an exceptional international ceramics collection, historical and contemporary. It was kicked up another notch with a 2008 gift of 800 recent clay vessels, most from the 1980s and after. Though there are some surprising omissions, such as works by major artists Ken Price and Adrian Saxe, the collection looks terrific in the re-purposed Crocker mansion -- excellent display space for a domestically scaled art. Add open storage, where the public can see shelves filled with vessels not on formal display, and the presentation is nearly ideal.

So is the new study center for the museum's famous crown jewel -- exceptional Old Master drawings, one of the first such collections in the nation. E.B. Crocker, wealthy retired counsel for Southern Pacific Railroad, moved his family to Dresden, Germany, in 1869, and the former Saxon royal enclave turned out to be an exceptional base from which to collect.

Crocker bought 1,344 drawings in the next 20 months. Shown is a magnificent selection of 56 from Italy, France, the Low Countries and Central Europe.

Albrecht Dürer's delicate 1498 nude appears illuminated from the side, as if by firelight or the window of an enclosed room, an effect subtly heightening its erotic charge. Vittore Carpaccio imagined a critically important historical meeting between the pope and a Venetian doge as an epic scene of calibrated diplomacy, balancing their retinues through composition and formal touch of his pen and brush.

Circa 1796, the young J.A.D. Ingres drew the profile of an actor dressed as a Roman soldier against an unusual, dark black wash, the tiny circular drawing playfully evoking an antique cameo. Jan Savery, the little-known nephew of Prague's court artist, Roelandt Savery, executed a charming chalk drawing of a pair of now-extinct dodo birds, their animated expressiveness almost like a modern cartoon.



Why did Crocker collect drawings? The practice was then hardly in evidence in the U.S. But curator William Breazeale makes a provocative suggestion in the show's excellent catalog: Perhaps Crocker was assembling a teaching tool for California's new capital, born as the lucrative gateway to the gold rush. The New World oligarch was positioning the Golden State as heir to aristocratic Old World power.

That might explain the more than 700 paintings Crocker also brought back for his museum, mostly from Dresden, Munich and Dusseldorf. Today, 140 years on, it can be hard to remember that he was mostly buying contemporary art. Maybe the old drawings and new paintings were meant to guide California's living artists.

Alas, 19th-century Germany was mostly a backwater for adventurous painting, and much of the art's polished realism is here put to rather dreary sentimental or moralistic ends. With exceptions, the original European painting collection is mostly of historical interest.

Today's Crocker collection does include a small number of fine examples. Among them are Pieter Bruegel the Younger's wittily observed 1624 "Peasant Wedding Dance," an anonymous 16th-century Portuguese wood carving of the "Pietà," poised between stiff-backed stylization and ethereal idealization; and lush Dutch still lifes by Jan Davidsz. de Heem and Maria van Oosterwyck, the latter an enterprising businesswoman who deserves to be better known. In Gerrit van Honthorst's 1648 "Allegory of Painting," the portrait of a sweet young woman painting the portrait of a handsome man -- perhaps Honthorst himself -- establishes a sophisticated conceptual roundelay nearly as compelling as the rustic one depicted in Bruegel's wedding dance.

California landscapes are a strength, especially Yosemite-addict Thomas Hill's. Modest holdings in Asian, Oceanic and African art join sprawling contemporary work, anchored by postwar Bay Area art. Prominent Sacramento artists Wayne Thiebaud (the Crocker did his first museum solo in 1951) and Stephen Kaltenbach are here. Thiebaud, 89, gets a triple header: work in the permanent collection, in a diverse show of promised gifts and a 2007 traveling survey.

But most galleries are overcrowded. Half as much art should be on view.

Take Kaltenbach's monumental painting of his dead father, seamlessly melding a gaunt Photo-realist portrait, a patterned abstract interlace and something between ganglia and a semiconductor lit up with pulses of ephemeral light. Intimacy is held in tension with epic scale.

A bench is provided for contemplation: Is this 14-foot wide picture -- by turns kitschy and profound, deeply moving and weirdly sentimental -- for real? It's flanked by busy doorways, and other works crowd your peripheral vision. A meditation on the related mysteries of mortality and art, installed alone in the right room, could be an unforgettable museum moment.

The Crocker's jam-packed debut is sort of like a newlywed couple's first open house, where all the wedding presents and family heirlooms are set out, just in case aunt Martha or cousin Earl show up. What works at home doesn't necessarily fly in a museum, though. The new Crocker has the tools; now's the time to use them.

-- Christopher Knight

[@twitter.com/KnightLAT](https://twitter.com/KnightLAT)

Crocker Art Museum, 216 O St., Sacramento, (916) 808-7000; opens Oct. 10. www.crockerartmuseum.org

Photos: Pieter Bruegel the Younger, "Peasant Wedding Dance," 1624; Albrecht Durer, "Nude with a Staff," 1498; Crocker Art Museum; Wayne Thiebaud, "Pies, Pies, Pies," 1961; Credit: Crocker Art Museum

Comments () | Archives (2)



San Francisco Chronicle

SFGate

October 4, 2010

Crocker Art Museum a lesson in 1st impressions

John King



Bruce Damonte / Bruce Damonte

The Crocker Art Museum in Sacramento will reopen Sunday with a 125,000-square-foot modern addition.

Instead, Sacramento offers a cautionary tale on the importance of making a good first impression. But the Crocker has positive lessons to teach as well. The fine-grain details of a building are as important as the architectural Big Ideas.

The \$100 million project forms a sort of angled L set behind the historic Crocker, a pair of Victorian-era structures at Third and O streets that served as the home and art gallery of Edwin and Margaret Crocker. Since 1885, it has been a public museum, one added to in fits and starts, most recently with the 1989 restoration of the shell of the mansion with modern gallery space inside.

The new wing is a clean, almost clinical counterpart to the ornate originals. It is clad in flat panels of white-painted aluminum and pre-weathered zinc, with a new museum entrance that is a gleaming cylindrical bow.

The Bay Area rarely looks to Sacramento as a reference point, but there's a reason now to do so - at least in terms of seeing how a museum grows.

The Crocker Art Museum in that city's downtown will reopen Sunday with a 125,000-square-foot addition. As with the Berkeley Art Museum and the San Francisco Museum of Modern Art, the cultural institution bypassed local architects to bring in an acclaimed firm with a New York office.

The result isn't likely to make either Bay Area museum wish it had hired the Crocker's choice, Gwathmey Siegel & Associates.

Still, the design by Charles Gwathmey is as carefully deferential as a large-scaled modern work can be. Saw-toothed galleries top off at 60 feet, the same as the original gallery. A paved courtyard allows the rear of the original gallery to be viewed from a new cafe/reception area and its 2-story-high glass wall.

"We were trying to weave different volumes together, create a collage," said Gerald Gendreau of Gwathmey Siegel, the associate partner who took charge of the project after Gwathmey's death last year at age 71. "It's all about forms and shapes."

It's also about nailing the details, and that's the best part of the visitor experience.

On the exterior, the crisp white squares glow against the backdrop of the tall zinc strips, overlapped like shingles in long alternating bands.

Inside the galleries, the light is even and the sounds are soft and there's no hint of a misplaced vent or duct. When Gendreau led a media tour, he seemed to take the most pride in pointing out touches like the way that air circulates through slots along the bottom of gallery walls.

The problem with the galleries is how you get there.

The Crocker's entrance has an institutional feel, as though you were gaining admittance to a college lab, and because the art is upstairs, you either take an elevator or take the stairway tucked off to the right.

It all makes logical sense, but there's no promise of wonder. The foyer of the San Francisco Museum of Modern Art has problems as well, but its central staircase has a sculptural allure.

As picky as this sounds, it's a deflating start to the museum-going experience. And you can imagine something of this sort happening with the SFMOMA expansion, or the new home that will be crafted for the Berkeley Art Museum and the Pacific Film Archive in part from a 1939 printing plant.

The focus on efficient circulation, managing crowds and steering the flow, can lead to solutions that look good on paper but are stiff in real life.

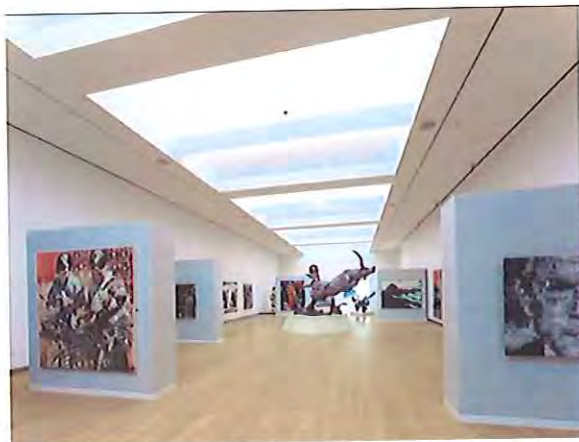
The Bay Area twist is that both museum designers have something to prove. That's different from Gwathmey Siegel, which in many ways has produced variations on a geometric modernist theme since the 1970s.

The expansion to SFMOMA will be designed by Snohetta, a Norwegian firm that opened a New York office in 2004. When founders Craig Dykers and Kjetil Thorsen visited San Francisco last month, they stressed their desire for as open and as enticing a facility as possible. Philosophically, that's a good start.

The designer for the Berkeley Art Museum is Diller Scofidio + Renfro, a New York firm that's better known for conceptual moves than bricks and mortars. Its first major building, the Institute of Contemporary Art in Boston, combines architectural creativity with spots of formulaic construction.

Neither Bay Area museum site is easy, and standards will be high. The institutions need to make sure that clever ideas don't take precedence over the final product.

A museum must stand up to the same scrutiny that artwork endures, and the Crocker's addition is up to the task. But it also must convey imagination and delight - and that's the marching order for our museums close to home.



Inside the galleries at the Crocker Art Museum, the light is even and the sounds are soft.



White panels adorn the Crocker Art Museum.



The Crocker Art Museum in Sacramento on Oct. 10, 2010 will reopen with a 125,000 square foot addition designed by the New York firm Gwathmey Siegel & Associates Architects.

Michigan collector [Sidney Swidler](#) bestowed on the Crocker his peerless 804-piece collection of 20th century ceramics, and the museum has done its public unveiling right.

Vitrines, wall shelves and alcoves give a prismatic presentation to ceramic vessels in what seems like every conceivable technique and aesthetic. An appropriately luxurious catalog accompanies the event.

I entered "The Vase and Beyond" not particularly interested in modern ceramics, but by sheer force of connoisseurship, the Swidler Collection kindled a new appreciation and curiosity in me.

The fact that nearby UC Davis' art department was for so long the flashpoint of innovation in ceramic sculpture adds relevance to this regional museum's stewardship of it. But the Swidler Collection would be worth traveling to see no matter where it resided.

The Crocker could not have chosen a safer reopening show than "[Wayne Thiebaud: Homecoming](#)." It celebrates California's most famous contemporary painter - and longtime Sacramento resident - who had his first solo exhibition at the Crocker 60 years ago. Mischacterized as a Pop painter early in his career because of the subject matter and its cool handling in pictures such as "Rotisserie Chicken" (1961) and "Woman on All Fours" (1964), Thiebaud over time has shown himself more interested in observing realities, including his own art form, than anyone else branded with the Pop label.

The few people still unaware of Thiebaud's work will find this show a high-energy introduction, though it duplicates much of "[Wayne Thiebaud: 70 Years of Painting](#)," presented at the [San Jose Museum of Art](#) earlier this year. The selection of work stretches from the mid-'60s to 2010 and makes vivid both the continuities and leaps in Thiebaud's output.

The white walls and high light level in the space seem intended to echo the luminosity that suffuses most of Thiebaud's pictures. Directly next door to his show, the visitor encounters a second special exhibition - "A Pioneering Collection: Master Drawings From the Crocker Art Museum" - under soothingly different viewing conditions.

Light levels are low, the walls a slate blue and the works hung relatively sparsely, as befits a survey of old master drawings, including gems by [Jean-Honoré Fragonard](#) and [Pier Francesco Mola](#), justly claimed as one of the museum's cornerstones.

But the effect of the passage between the two exhibitions is disorienting. That sensation recurs frequently throughout the new marriage of the Crocker's original structures and its impressive but hard-to-negotiate new Gwathmey Siegel & Associates Architects addition.

Undoubtedly it will take museum staff some time to learn the best uses of its vastly enlarged space. Right now, it looks congested at nearly every point.

"Tomorrow's Legacies: Gifts Celebrating the Next 125 Years," in top-floor galleries of the new [Teel Family Pavilion](#), presents a dense selection of promised gifts in every category of artifact the museum collects. The gifts include a major recent Thiebaud painting, "River Intersection" (2010).

Here, as elsewhere in the Crocker's holdings, a viewer reels between nodding congratulations for an accession such as a group of Tang Dynasty figurines to head-scratching over mediocre examples of works by lesser-known contemporary artists.

In the original building, on the floor above the Swidler Collection, a concise but uncrowded anthology of Asian art - including a sort of solarium devoted to ceramics - announces a robustly expanding collecting area for the Crocker.

No institution reinvents itself easily. And the reopening Crocker exhibits growing pains along with its new muscularity. But it has already shifted footing from that of a museum no one elsewhere thought much about to that of a museum to watch.

Crocker Art Museum Reopening Exhibitions:Wayne Thiebaud: Homecoming: Paintings and drawings. Through Nov. 28; **A Pioneering Collection: Master Drawings From the Crocker Art Museum:** Works on paper. Through Feb. 6; **Tomorrow's Legacies: Celebrating the Next 125 Years:** Paintings, sculpture, ceramics and graphic arts. Through Jan. 9; **The Vase and Beyond:** Ceramics. Through April 10. Opens Sunday. Crocker Art Museum, 216 O St., Sacramento. (916) 808-7000. www.crockerartmuseum.org.

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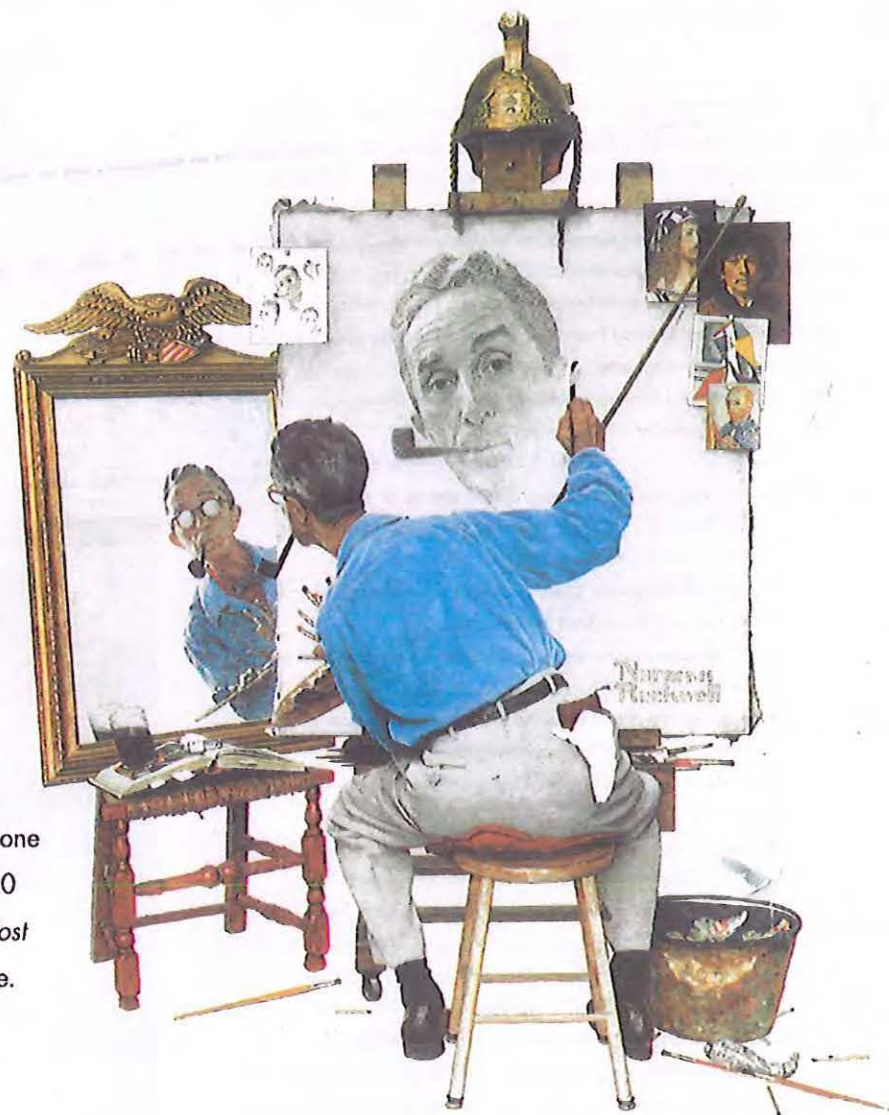
★
AMERICAN CHRONICLES
THE ART OF
**NORMAN
ROCKWELL**

ORGANIZED BY THE NORMAN ROCKWELL MUSEUM

★
NOVEMBER 10, 2012 – FEBRUARY 3, 2013

Don't miss this major exhibition of works by one America's most beloved artists. More than 50 paintings, over 323 *The Saturday Evening Post* covers, plus illustrations, drawings, and more.

CROCKER
art museum



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AMERICAN CHRONICLES

The Art of Norman Rockwell at the Crocker Art Museum

NOVEMBER 10, 2012 – FEBRUARY 3, 2013

NORMAN ROCKWELL (1894–1978) called himself a reporter of current events and of contemporary America. The media gave him various labels: "the people's painter," "a contemporary Currier & Ives," and "the Dickens of the paintbrush." In 1943, a *Time* reporter said, "He constantly achieves that compromise between a love of realism and the tendency to idealize, which is one of the most deeply ingrained characteristics of the American people."

For 47 years, millions of Americans brought Rockwell's art into their homes in the form of *The Saturday Evening Post*. One of the first magazines to reach a million subscribers, the *Post* maintained a dominant position in publishing until the mid 1930s and continued to have an impact on cultural life and American aspirations until it ceased weekly publication in 1969.

American Chronicles traces the evolution of Rockwell's art and iconography throughout his career—from carefully choreographed scenes of childhood innocence such as *No Swimming* (1921) to powerful, consciousness-raising images like *The Problem We All Live With* (1963), Rockwell's recurring personal themes, artistic and cultural influences, and the commercial climate that influenced his creative process are woven throughout the exhibition.

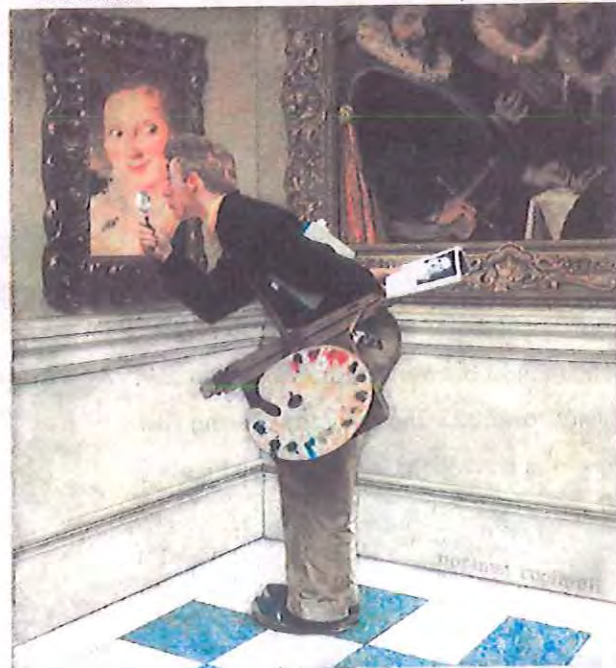
Above all, Rockwell loved to paint pictures that conveyed stories about people, their attitude toward each other, and his feelings about them. As he said, "I love to tell stories in pictures. For me, the story is the first thing and the last thing." This exhibition, organized by—and drawn primarily from—the collection of the Norman Rockwell Museum, explores Rockwell's unparalleled role as an American icon-maker and storyteller.

Many of the paintings in the exhibition were part of the artist's personal collection and chronicle Rockwell's life and art. Spanning more than half a century, these include many of his most beloved works, including *Going and Coming* (1947), *Girl at Mirror* (1954), *Art Critic* (1955), and his famous *Triple Self-Portrait* (1959, cover), the latter showing Rockwell's typical lighthearted humor and humility. Although a stickler for neatness, Rockwell here has scattered matchsticks, paint tubes, and brushes over the studio floor. The glass of Coca-Cola, his usual afternoon pick-me-up, looks as if it will tip over at any moment. He has traded his usual Windsor chair for a stool and his milk-glass palette table for a hand-held wooden palette. Other aspects were true to form, such as the pencil studies he has tacked to the canvas for reference. ▶



A Norman Rockwell, *No Swimming*, 1921. Oil on canvas, 25 1/4 x 22 1/4 in. Cover illustration for *The Saturday Evening Post*, June 4, 1921. ©1921 SEPS. Licensed by Curtis Publishing, Indianapolis, IN, Norman Rockwell Museum Collections.

V Norman Rockwell, *Art Critic*, 1955. Oil on canvas, 39 1/2 x 36 1/4 in. Cover illustration for *The Saturday Evening Post*, April 16, 1955. ©1955 SEPS. Licensed by Curtis Publishing, Indianapolis, IN, Norman Rockwell Museum Collections.

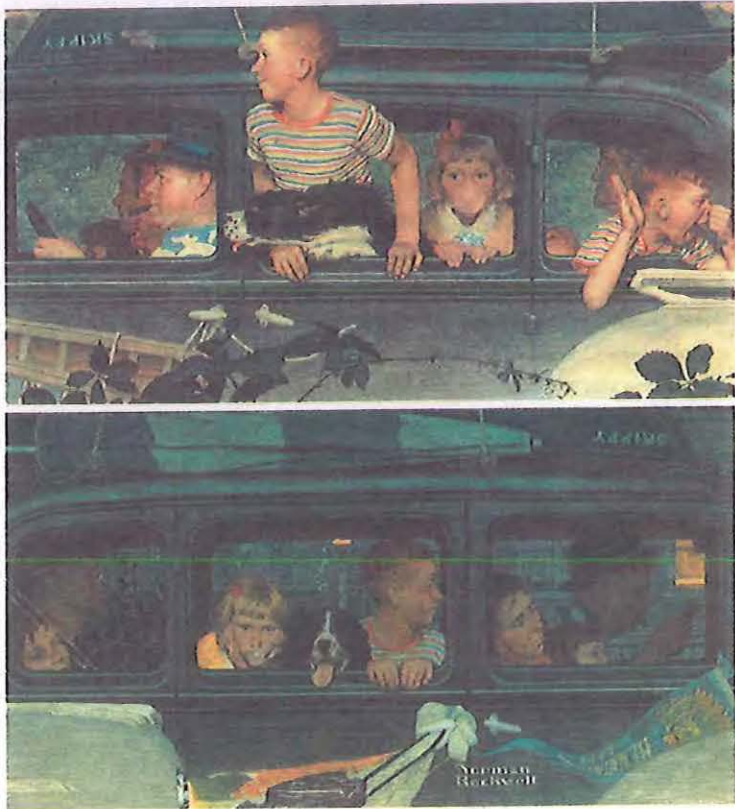


crockerartmuseum.org

There are an additional two paintings that will be displayed with the exhibition for the first time. Drawn from the collections of Sun-Maid Growers of California, these oils add a California component through promotional images made for Central Valley raisin growers.

A complete set of Rockwell's covers for *The Saturday Evening Post* are also featured. On view at the Crocker in its entirety, this collection of Rockwell's 323 *Post* covers documents the evolution of the artist's narrative style, reflecting a changing 20th-century America and making it abundantly clear how Rockwell became the household name he is today. ■

► Norman Rockwell, *Girl at Mirror*, 1954. Oil on canvas, 31 1/2 x 29 1/2 in. Cover illustration for *The Saturday Evening Post*, March 6, 1954. ©1954 SEPS; Licensed by Curtis Publishing, Indianapolis, IN; Norman Rockwell Museum Collections.



► Norman Rockwell, *Going and Coming*, 1947. Oil on canvas, 16 x 31 1/2 in. Cover illustration for *The Saturday Evening Post*, August 30, 1947. ©1947 SEPS; Licensed by Curtis Publishing, Indianapolis, IN; Norman Rockwell Museum Collections.

► Sunday, November 11, 2012 | The Sacramento Bee

PROGRAM FEATURE: BIG DREAMS, SMALL SHOULDERS

World Premiere Performance by Artist-In-Residence Deborah Pittman



A. Deborah Pittman

© Norman Rockwell, *The Problem We All Live With*, 1963. Oil on canvas, 36 x 58 in. Illustration for *Look*, January 14, 1964. Licensed by Norman Rockwell Licensing, Niles, IL, Norman Rockwell Museum Collections.

ONE OF THE iconic works on view in the exhibition *American Chronicles* at the Crocker Art Museum is Norman Rockwell's 1963 oil painting, *The Problem We All Live With*. A compelling image of the civil rights movement in the United States, it depicts six-year-old Ruby Bridges on her way to an all-white public school in New Orleans on November 14, 1960 during racial desegregation. The painting was originally featured in *Look* magazine and more recently was on display in the White House from July through October 2011, where Bridges viewed and discussed the work with President Obama.

Musician and Sacramento State professor Deborah Pittman has spent the past year as a Crocker artist-in-residence, collaborating with other artists on creating an original multi-media performance. *Big Dreams, Small Shoulders* explores the layers of meaning of this powerful image and its continuing significance.

Pittman and her collaborators on this project will present three progressive, interactive performances, in addition to a panel discussion about their work.

Big Dreams, Small Shoulders Public Programs

Panel Discussion

THURSDAY, NOVEMBER 29, 6:30 PM

Family Kwanzaa Concert

FRIDAY, DECEMBER 28, 2 PM

World Premiere

SUNDAY, JANUARY 13, 3 PM

School Program

Tour + Performance

TUESDAY, JANUARY 8, NOON & 1 PM
ADVANCE TICKETS REQUIRED

For tickets and information visit crockerartmuseum.org, or the Museum admission desk

crockerartmuseum.org

CROCKER ART MUSEUM

AMERICAN STORIES CONCERTS



Classical Concert: Eliane Lust, piano
SUNDAY, NOVEMBER 11, 3 PM



Jazz Concert: Joe Gilman
THURSDAY, NOVEMBER 15, 7 PM



Pop/Holiday Concert: Ricky Berger
THURSDAY, DECEMBER 20, 7 PM



Folk Artist: Ellis Paul
THURSDAY, JANUARY 17, 7 PM

Family Concert: Ellis Paul
SATURDAY, JANUARY 19, 11 AM

MORE EXHIBITION-RELATED PROGRAMS

Panel Discussion on *Big Dreams, Small Shoulders*
THURSDAY, NOVEMBER 29, 6:30 PM

Backstory: Meet Rockwell's Models

SUNDAY, DECEMBER 2, 3 PM

Backstory offers a closer look at nationally acclaimed exhibitions that goes beyond what is viewed on the gallery walls, read in catalogues, or discussed in the media. Meet Thornton Percival, the model for Rockwell's most well-known Boy Scout illustrations, and Jim Stafford, best known as the flirtatious window washer in another of Rockwell's famous *Post* covers. Both models will share their interactions and experiences with Rockwell and how they came to be a part of his legacy in a discussion moderated by local radio personality Kitty O'Neal. Space is limited.

Lunch & Learn

TUESDAY, DECEMBER 4, NOON

Join an in-depth examination of Norman Rockwell's *Triple Self-Portrait*. You are welcome to enjoy lunch at the Crocker Cafe by Supper Club before or after the 30-minute gallery talk.

Movie: *Stagecoach*

(1966, 115 MINUTES, NR)

THURSDAY, DECEMBER 6, 7 PM

Norman Rockwell made his only appearance as a Hollywood movie actor as poker player "Busted Flush" in this remake of the 1939 Academy Award-winning classic. For this film, Rockwell painted 20 oil portraits of the starring actors, as well as the promotional poster featuring the stagecoach. Film scholar Kristen Anderson Wagner will introduce the film and discuss the importance Rockwell and other illustrators had in the creation of Hollywood's promotional posters. Space is limited.

ART MIX

THURSDAY, DECEMBER 13, 5 - 9 PM

On Second Thursdays the Crocker cuts loose with Art Mix—a creative mix of art, music, cocktails, and you.

FREE WITH MUSEUM ADMISSION

Wax nostalgic as Art Mix celebrates all things Americana • Live music by Not An Airplane • Rockwellian dramatic tableaux by Scavenger Theatre • DIY *The Saturday Evening Post* covers in an interactive photo booth • Docent-led tours of Americana art on view

Family Kwanzaa Concert:

Big Dreams, Small Shoulders

FRIDAY, DECEMBER 28, 2 PM

Tour + Performance: *Big Dreams, Small Shoulders*

TUESDAY, JANUARY 8, NOON & 1 PM

(ADVANCE REGISTRATION REQUIRED BY 5 PM, JANUARY 7)

Purchase advance tickets and register for programs at crockerartmuseum.org, the Museum Admission Desk, or by calling (916) 808-1182. Limited tickets may be available the day of the program at the Museum Admission Desk.

The Art of Parenting: Tell Me a Story

SATURDAY, JANUARY 12, 10 AM

Learn the art of storytelling and how to establish (or continue) a family tradition. Starting with classic folktales, learn how to tell stories based on visual images, and how to tell real stories from your own life in a way that is meaningful to children, strengthens parent-child bonds, preserves family histories, and teaches life lessons. Instructor: Mary McGrath. Space is limited. Parents can enroll children ages four to eight in a companion program, *Creative Care: Stories and Storytelling*.

Tour, Taste and Talk: The Sweetest Thing

SATURDAY, JANUARY 12, 2 PM

The Crocker's Mort and Marcy Friedman Director Lial A. Jones will discuss the golden age of American illustration as she leads a special tour of *American Chronicles*. After the tour, join her at the Crocker Cafe by Supper Club for a delicious sampling of classic American desserts and dessert wines.

World Premiere: *Big Dreams, Small Shoulders*

SUNDAY, JANUARY 13, 3 PM

From Print to Pixels:

How Illustrators Invented America

SATURDAY, JANUARY 20, 3 PM

Join award-winning illustrator and Norman Rockwell Museum Board member Alice Carter as she traces the history of American illustration, how the medium has shaped our national character and mythology and the importance of Rockwell to the field. Space is limited.

Rockwell-Inspired Studio Art Classes

Artists of all ages and skill levels can choose from a wide variety of media and techniques. For a complete schedule of classes, visit crockerartmuseum.org, call (916) 808-1182, or email education@crockerartmuseum.org.

crockerartmuseum.org

CROCKER ART MUSEUM

NORMAN ROCKWELL & SUN-MAID

During the 1920s, renowned artist Norman Rockwell created a series of advertisements which illustrated Sun-Maid's integral place in the traditional American household. These illustrations appeared in the leading magazines of the time, including *The Saturday Evening Post*, *Good Housekeeping*, and *Ladies' Home Journal*. As the greatest commercial illustrator of his time, Rockwell's illustration technique was the inspiration behind bringing the Sun-Maid girl to life in 2006.



Norman Rockwell

Rockwell was born in New York city in 1894 and studied art from the age of 14. He became the art director of the Boy Scouts of America publication *Boys' Life* while still in his teens. During his career as a freelance illustrator, Rockwell painted 323 covers for *The Saturday Evening Post* in addition to producing work for *Life*, *Literary Digest*, *Country Gentleman*, and *Look*. Rockwell lived in the New England town of Arlington, Vermont, for years until a fire in 1943 destroyed his studio, along with many paintings. He later moved to Stockbridge, Massachusetts, where he lived until his death at the age of 84. A trust put his art and archives into what would become the Norman Rockwell Museum and his last studio, a red barn-like structure, was moved to the museum grounds in 1986. A celebration to mark the 100th anniversary of Rockwell's birth was held from 1994-1995 at the Norman Rockwell Museum in Stockbridge, Massachusetts. During the celebration, two original oil paintings commissioned by Sun-Maid (*Market Day Special* and *Fruit of the Vine*) were loaned to the museum, where they remain today. Both of these paintings will be on view in the exhibition *American Chronicles: The Art of Norman Rockwell* at the Crocker Art Museum.

The Sacramento Bee | Sunday, November 11, 2012

6 CROCKER ART MUSEUM

Celebrating Sun-Maid's 75th

A collectible plate was produced to commemorate Sun-Maid's 75th anniversary in 1987 featuring the painting *Market Day Special*.



Market Day Special

The 1927 painting *Market Day Special* measures 35 x 33 inches (89 x 84cm) and features Sun-Maid's economical 4-pound raisin package.

Picture credit: top left: Norman Rockwell entering his South Street, Stockbridge, Massachusetts, studio, 1966. Photo by Louie Lamone. Norman Rockwell Museum Collection. ©NRM/C. Niles. E. bottom right: Norman Rockwell's original Stockbridge studio (exterior). Photo by Art Evans. ©Norman Rockwell Museum.



crockerartmuseum.org

In a Wonderful Bargain Bag

Painted in 1927, *In a Wonderful Bargain* Bag measures 30 x 28 inches (76 x 71cm) and features Sun-Maid's blue "Market Day Special" bag.



Lucky the sack's so big!

— and such a hospital for
youngsters, too, are full of rain.

Many busy mother riders—
want to find simple, convenient
ways to keep their kids safe.
And while it's true that there
are many ways to do this, the
best way is to use a child
safety seat. And while it's true
that there are many ways to
do this, the best way is to use
a child safety seat. And while
it's true that there are many
ways to do this, the best way
is to use a child safety seat.

SUN-MAID Raisin Growers

The More Raisins the Better the Pudding

The *More Raisins the Better the Pudding* was painted in the 1920s and used in a *Saturday Evening Post* advertisement. The painting, measuring 33 x 47 inches (84 x 119cm) was used to feature Sun-Maid raisins in puddings in 40,000 grocery stores.



Fruit of the Vine

Painted in 1926, *Fruit of the Vine* measures 31 x 27 inches (78.5 x 68.5cm) and features Sun-Maid's blue muscat raisin box.

In a 1967 letter sent from Norman Rockwell to Sun-Maid, Rockwell explained that the elderly woman in the painting was the mother of his first wife. Rockwell often used family members and people from his community as subjects in his work.



Little Rebels Can't Hold Out

Painted in 1928, *Little Rebels Can't Hold Out* was used in a print ad appearing in *The Farmer's Wife*. As in all of his commercial illustrations, Rockwell downplayed the product's prominence and focused on the interaction between generations.



AMERICAN CHRONICLES THE ART OF NORMAN ROCKWELL

ORGANIZED BY THE NORMAN ROCKWELL MUSEUM

NOVEMBER 10, 2012 – FEBRUARY 3, 2013

NEA



AMERICAN
MASTERS

Organized by the Norman Rockwell Museum in
Stockbridge, Massachusetts. The exhibition is made
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CROCKER
art museum

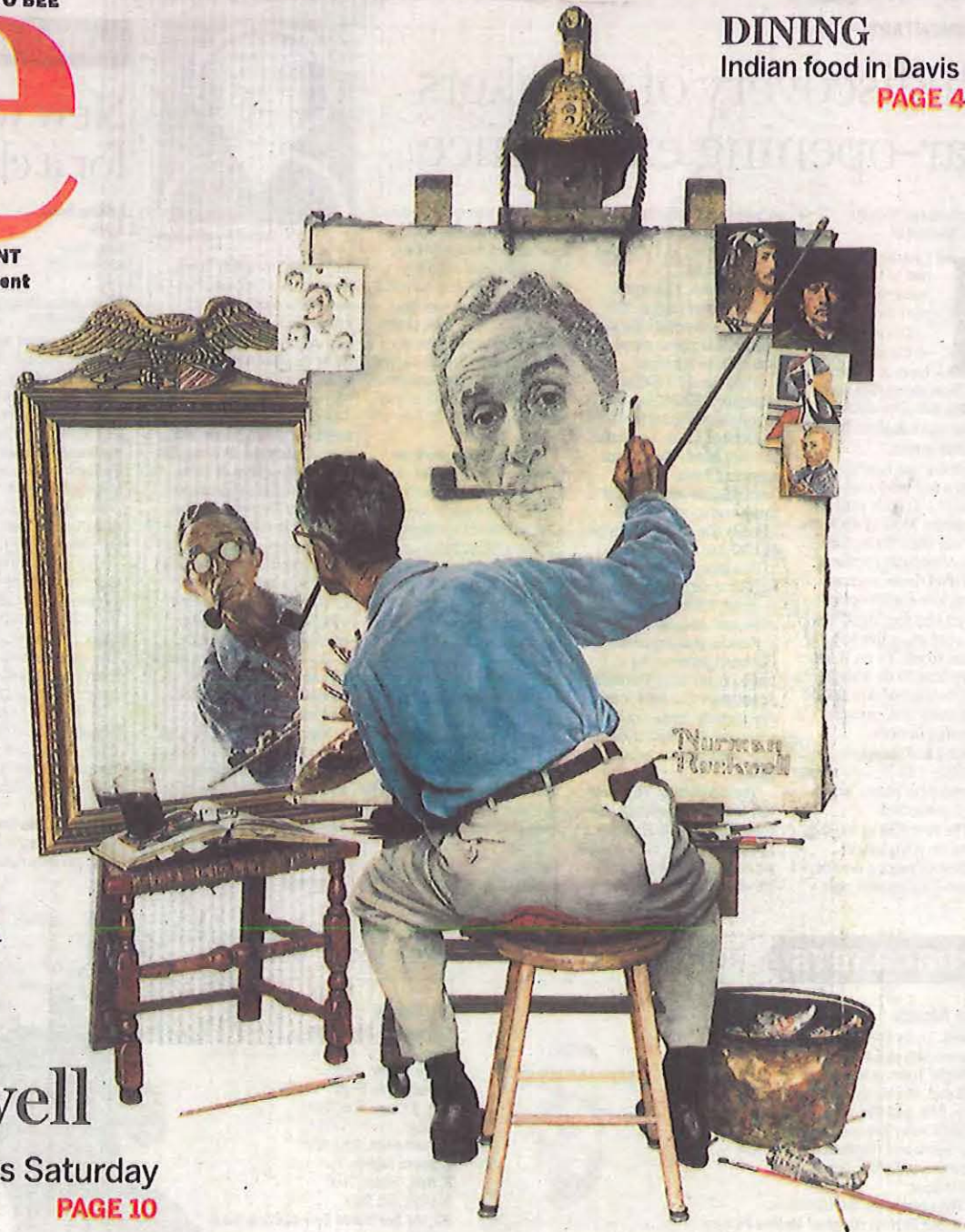
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11.4.12 • THE SACRAMENTO BEE



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DINING
Indian food in Davis
PAGE 4



Through the eyes of Rockwell

Crocker show opens Saturday
PAGE 10

COVER

Norman Rockwell's colorful world

Crocker show presents 'the people's painter'

By VICTORIA DALKEY
Bee Art Correspondent

Norman Rockwell thought of himself as a reporter on the events and the character of American life. A household name, he has been called "the people's painter" and "the Dickens of the paintbrush."

Above all, he was a storyteller, said Crocker Art Museum chief curator Scott Shields.

"He was an illustrator, but he created such iconic characters and moments. Everyone has a visual inventory of 10 of his images."

American Chronicles: The Art of Norman Rockwell," which opens at the Crocker on Saturday, chronicles his career with more than 50 paintings, 323 covers for the Saturday Evening Post from his 47-year tenure at the magazine, and war



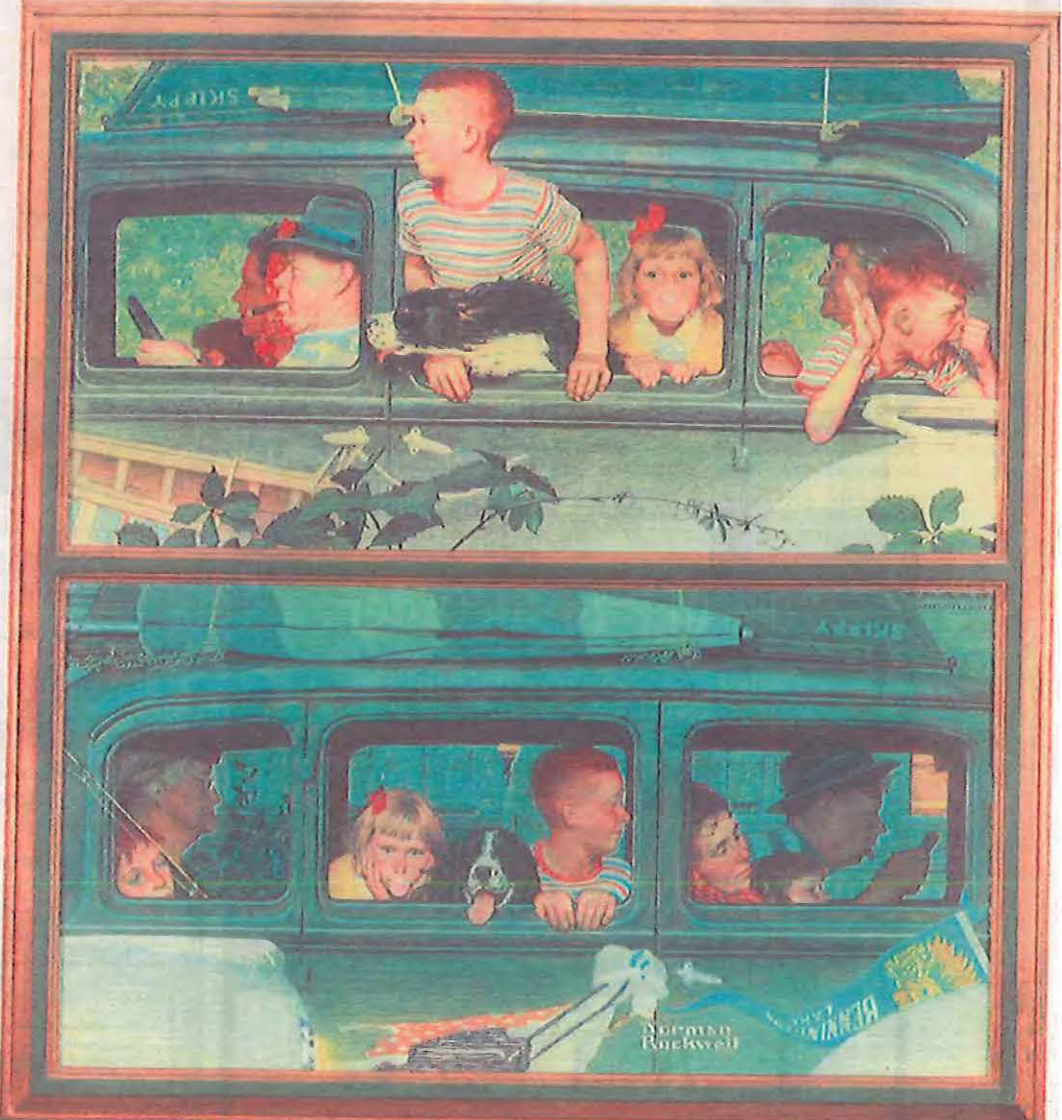
Norman Rockwell at age 75. The artist was a household name in the United States.

bond posters done during World War II, as well as drawings and studies for finished works.

The works are primarily drawn from the collection of the Norman Rockwell Museum in Stockbridge, Mass. Additional works at the Crocker are from the Pfizer pharmaceutical company and Sun-Maid Growers of California. Many of the works from the Rockwell museum were part of the artist's personal collection.

Ranging from an image of Daniel Boone from Boy's Life magazine done in 1914 to a scene of tourists and soldiers in Bethlehem at Christmas

Continued on Page 12



Norman Rockwell's work spanned emotions and moments, often comically. Above, "Going and Coming," 1947, chronicles start and end of a family's day at the lake. At left, in another lake incident, "No Swimming," 1921, boys and dog escape a property owner's wrath after being caught in the water.

Courtesy of the Norman Rockwell Museum



ALSO INSIDE

Deborah Pittman, an instructor at California State University, Sacramento, knew well the experience in Norman Rockwell's gripping "The Problems We All Live With." She will present a multimedia show in conjunction with the Crocker's Rockwell exhibit.

Page 13

Clockwise from below, "Christmas Eve in Bethlehem" from 1970; "Checkers" from 1929 and "Girl at Mirror," 1954. The show opening Saturday at Sacramento's Crocker Art Museum includes more than 50 of Rockwell's paintings, 323 covers he created for the Saturday Evening Post, war bond posters he produced during World War II, plus drawings and studies that led to the artist's finished works.

Courtesy of the Norman Rockwell Museum



Art & Entertainment | Sunday, November 4, 2012 | The Sacramento Bee 11

from 1970, the show explores themes of family ("Christmas Homecoming"), innocence ("Girl at Mirror"), and heroism ("The Peace Corps") that both reflected and profoundly influenced American sentiments and ideas.

Moving beyond the Post years to his work in the 1960s with *Look* magazine, the show also covers images dealing with social issues such as war, racism, poverty and injustice. One of Rockwell's best-known images, "The Problem We All Live With," documents the realities of desegregation in the South.

It was recently shown at the White House at the request of President Obama to commemorate the 50th anniversary of Ruby Bridges' historic walk on Nov. 14, 1960, which integrated an all-white public school in New Orleans.

Norman Rockwell was born in New York City in 1894 and was interested in art from an early age, often joining his father in copying illustrations from magazines in the evenings after dinner. After his sophomore year in high school, Rockwell took up serious art studies at the National Academy School in New York City and then transferred to the Art Students League, where he studied anatomy with George Bridgman and illustration with Thomas Fogarty.

On Fogarty's recommendation, Rockwell did book illustrations for publisher McBride, Nast and Co., which opened the door to his success as a commercial illustrator.

In 1916, he submitted his work to the premier showcase for illustrators, the *Saturday Evening Post*, where he became one of America's top illustrators. In 1921 he showed his work at the National Arts Club alongside works by N.C. Wyeth, Maxfield Parrish and J.C. Leyendecker, who all influenced his development. Rockwell worked at the *Post* until 1963, and the magazine brought his illustrations into the homes of millions of Americans. In the days before television, magazines such as the *Post* were the dominant entertainment medium, offering news of current events, advice to readers and popular fiction.

Many of Rockwell's most famous works were done during the years with the *Post*, including his affectionate scenes of childhood innocence. "No Swimming" is a carefully choreographed image of boys caught skinny dipping. "Girl at Mirror" is a poignant scene of a young girl's passage from childhood to womanhood.

AMERICAN CHRONICLES: THE ART OF NORMAN ROCKWELL

Where: Crocker Art Museum,
216 O St., Sacramento

When: Nov. 10 through Feb. 3,
10 a.m. to 5 p.m. Tuesday-Sunday,
except 10 a.m. to 9 p.m. Thursday.
Closed Mondays, Thanksgiving,
Christmas and New Years Day.
Cost: \$10 adults, \$8 seniors 65
and older, \$8 military and college
students, \$5 youths 7-17, free for
children 6 and under, and for
museum members.

Information: (916) 808-7000.
www.crockerartmuseum.org

Here the story includes such details as a doll tossed aside, makeup on the floor and a movie magazine with a picture of Jane Russell.

"Girl at Mirror" takes up a traditional subject of painters from Edouard Manet to Pablo Picasso and illustrates Rockwell's interest in the history of fine art. In "Art Critic" he parodies an art student looking at a Flemish portrait modeled after Peter Paul Rubens' wife, and in "Triple Self-Portrait," a tour de force, he shows the canvas he is working on with self-portrait images by Rembrandt, Albrecht Durer, Picasso and Vincent van Gogh pinned to it.

Though best known for humorous subjects, Rockwell was able to turn his attention to more serious matters after leaving the *Post* and going to work for *Look*. Among the compelling works in the show is "Murder in Mississippi," a depiction based on the slaying of civil rights workers Michael Schwerner, Andrew Goodman and James Chaney.

The anatomy of Rockwell's working process is shown through the inclusion of charcoal preliminaries, oil color studies, and the large final painting, as well as notes, letters, and photographs Rockwell used in developing his subject.

Rockwell died in 1978 at age 84, but his fame lives on through his mostly optimistic vision of the American scene. In some ways you might think of Rockwell and Andy Warhol as opposite sides of the same coin. Both were commercial artists, both examined American values and themes, both used humor and irony, and both are household names. Where Rockwell is affirmative, Warhol is dark-spirited. Both are American to their cores.



Funny or somber, Rockwell's images usually provoke thought. Top, a boy learns a little bit about Christmas in "The Stay at Home," 1927; another boy learns of the sea, above, in "The Discovery" (Outward Bound), 1956; and viewers perhaps learn a hint of their origins in "Family Tree," 1959. Courtesy of the Norman Rockwell Museum

COVER

Rockwell image inspires artist's performance

By EDWARD ORTIZ
eortiz@sacbee.com

When 6-year-old Ruby Bridges became, in 1960, the first African American student to set foot in all-white William Frantz Elementary School in New Orleans, she was stepping into the unknown.

Six years later, Sacramento performance artist and musician Deborah Pittman stepped into a similar unknown. She did so as an African American teenager bused to a white high school in New York City.



Sam Parsons

BIG DREAMS, SMALL SHOULDERS

Who: Deborah Pittman
When: 2 p.m. Dec. 28; 12 p.m. and 1 p.m., Jan. 8, 2013
Where: Crocker Art Museum, 216 O St., Sacramento
Tickets: \$8 (Dec. 28, \$5)
Information: (916) 808-7000; www.crockerartmuseum.org

For Rockwell, the theme ran contrary to the feel-good Americana he painted for the covers of the Saturday Evening Post magazine.

The meaning of Rockwell's painting forms the crux of Pittman's multimedia performance "Big Dreams, Small Shoulders" at the Crocker Art Museum in Sacramento. The world-premiere performance - which mixes music with narration, singing, dance, and puppetry - is part of the museum's Norman Rockwell exhibit "American Chronicles," which opens Saturday.

It's hard to imagine anyone more fitting than Pittman for the project. Pittman, 59, who is a year older than Bridges and on the music faculty at California State University, Sacramento, was approached by the Crocker two years ago about doing something for the Rockwell show. Pittman is in the midst of an artist-in-residency at the Crocker.

At first, she thought herself an odd choice for the project. Then she traveled to the Norman Rockwell Museum, in Stockbridge,

Mass., to get a better sense of Rockwell, the man and painter.

There she was surprised to learn that the iconic painting "The Problem We All Live With" was Rockwell's. That painting has many meanings for Pittman - some of them quite visceral.

"I was really struck by that image because, at the time, my mother was desperately trying to get me into a white school," Pittman said.

Unlike Bridges, who calmly accepted the directive to attend a white school, Pittman would have none of it.

She was living in the Marcy Houses projects in the Bedford-Stuyvesant section of Brooklyn, N.Y.. Her father was not excited about his daughter attending a white school.

"When it came time to go, I was absolutely panicked, and I would not," said Pittman. "So, I was amazed that this little girl was doing it, because I refused to do it."

Pittman's inclinations would

become immaterial in 1966, when busing was instituted in the New York City school system. Pittman was ordered to attend a mostly white school in the Sheepshead Bay section of Brooklyn - a 35-minute bus ride on a good day.

"It was not as frightening as I thought it would be, but it was still disconcerting because I'd been a really good student in my inner-city school, and my first semester at Sheepshead I almost failed everything."

"There was such a big education gap," she said.

It took at least one semester for Pittman's grades to normalize.

"It was a rude awakening," she said.

One of the paintings that deeply spoke to Pittman, and one she refers to in the Crocker show, is Rockwell's "New Kids on the Block," in which two African American children stand in front of their moving van - which is being unloaded in what looks like a white suburban neighborhood - while three white children stare

curiously at them from a few feet away.

Pittman came close to experiencing the same thing. "My mother was always wanting us to move out of the projects ... and we did look at properties from time to time, but we never did move out," Pittman said.

Her father, now 87, was never crazy about moving to the suburbs - so much so that he still lives in the same apartment Pittman grew up in.

To flesh out Bridges' story in the show, Pittman will use a life-sized puppet of the 6-year-old Ruby to draw the audience in. She is tapping puppeteer Art Grueneberger to bring Ruby to life.

"The idea of using the Bridges puppet is to get the audience to fall in love with her," said Grueneberger. "I wanted her to have this real innocence, and wanted her to walk through the piece and carry that innocence."

So far, the project has proved eye-opening to Grueneberger, too.

"It's been an interesting education. All I ever knew about Rock-

Norman Rockwell Museum Collections

CSUS instructor Deborah Pittman, above left, tapped personal and historical experiences, including the story behind Norman Rockwell's "The Problem We All Live With," above, for her multimedia presentations set at the Crocker.

well before this project was the Saturday Evening Post work and his idealized Americana stuff," he said. "I was just fascinated by how he'd be really subtle with the political statements like the graffiti on the wall in 'The Problem We All Live With,' with the smashed tomato. You have to really look for it to find it."

One thing that fascinates Pittman about this project is learning about how Rockwell and Bridges eventually came within each other's orbit, albeit indirectly. Rockwell never met Bridges. "He used a model," Pittman said. "Bridges was 18 before she realized that Rockwell had done this painting based on her experience."

"These people - who never came together - they had such a profound effect on each other - even today."

To prove her point, Pittman likes to note that Bridges today is a member of the board of directors at the Rockwell Museum.

Call The Bee's Edward Ortiz, (916) 321-1071.

WEDNESDAY
August 22, 2001

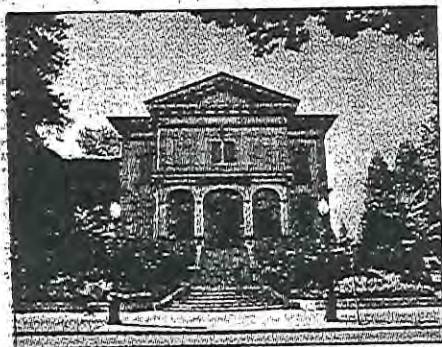
SCENE

► BRIDGE/PUZZLE E2 ► COMICS E6-E7 ► TELEVISION E4

Sho

The latest ar
include minisk
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Taking Wing



Sacramento Bee/Lailani Hu

The Crocker Art Museum paints an expanded future in bold strokes

By Patricia Beach Smith
BEE ARTS CRITIC

Last Friday, the curatorial staff of the Crocker Art Museum was outdoors in blistering 102-degree heat unloading and unpacking crates of art for an upcoming exhibition called "Almost Warm and Fuzzy."

They were outside because the museum has neither a door large enough nor a loading dock that can accommodate large crates.

According to museum director Lial Jones, the Crocker is at the point where its growth as a significant community resource will be greatly curtailed if it doesn't expand soon.

"For 26 years, our staff was temporarily housed in trailers alongside the museum," Jones said Saturday at a public meeting about the city-owned museum's proposed expansion. She revealed in an earlier interview that the museum has storage facilities "all over town" holding everything from exhibition furniture to archives.

Clearly, the Crocker Art Museum is at the breaking point — physically — even though it has managed to function remarkably well for the past 116 years as the "longest continuously operating public art museum west of the Mississippi."

Over the years, new collections have augmented the museum's original

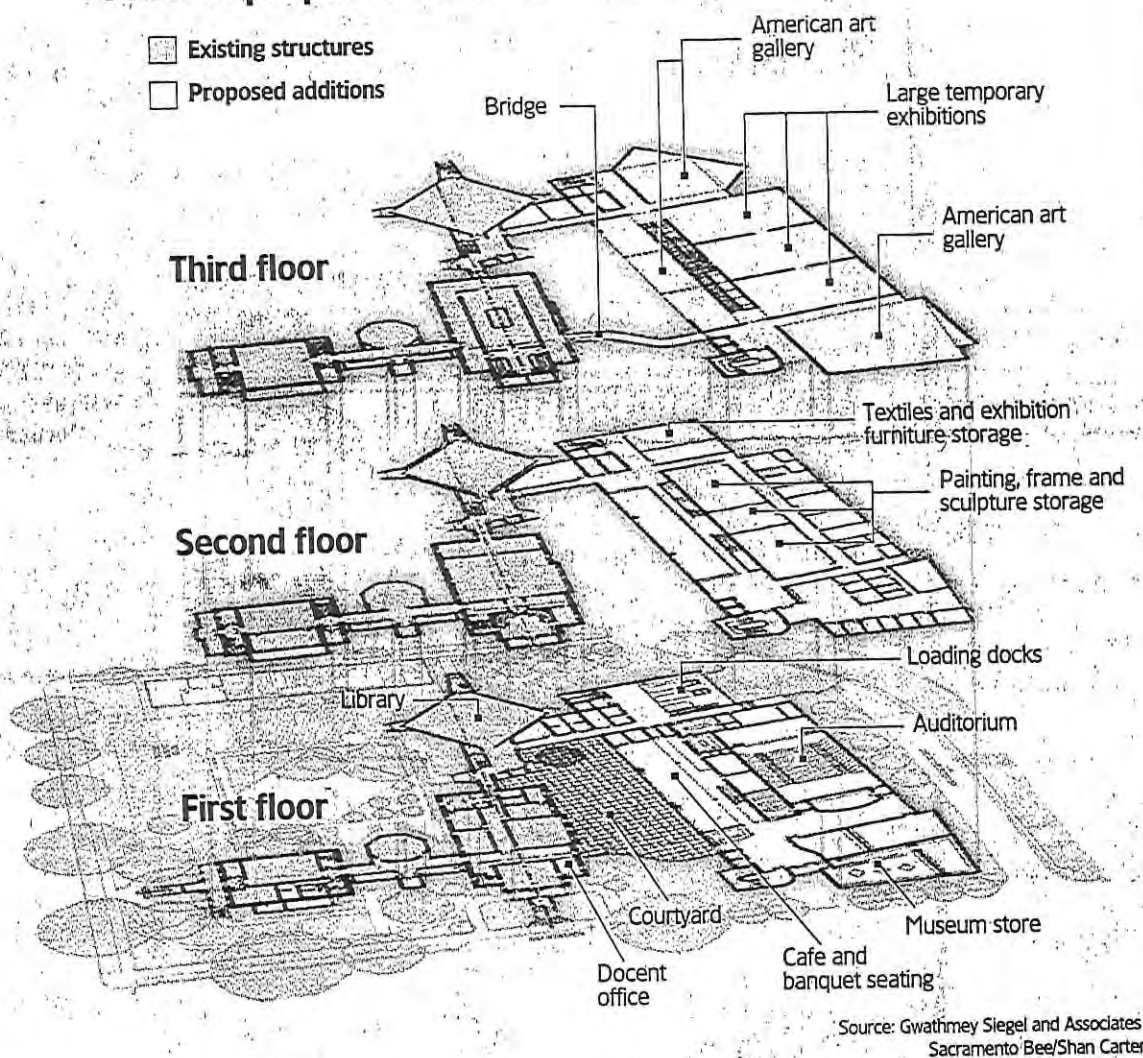
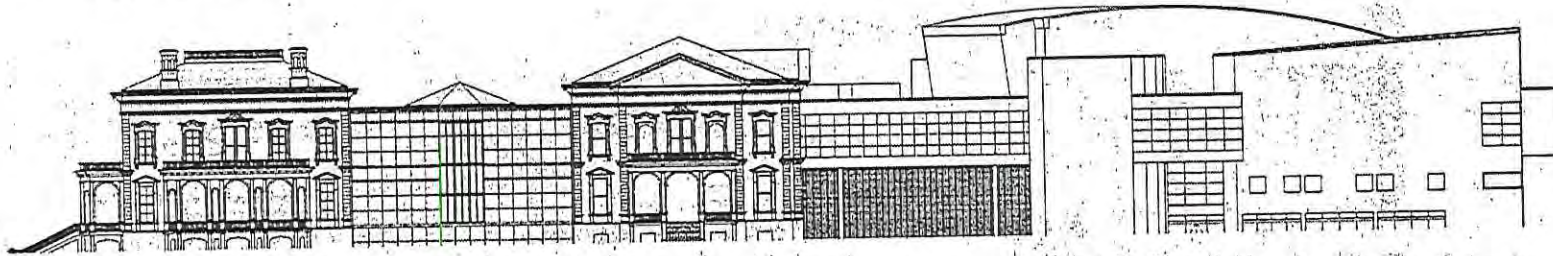
► CROCKER, page E5



The Crocker's architects envision a three-part museum, anchored in the middle by the 1872 Crocker mansion. Their bird's-eye view, in the model above, shows a proposed 100,000-square-foot addition that would be built just west of the mansion. Below are floor plans and a front view of the proposed facility.

Plans of proposed addition

- Existing structures
Proposed additions

Source: Gwathmey Siegel and Associates
Sacramento Bee/Shan Carter

College special by reac back to

Pictures flashed on-screen last week's convocationers Rebecca Gregg and Lynn Medeiros "Standing Guard" pious and moving call the stories of the can residents of Plac were forced into intern during World War I

Then 14 students tory class stepped to introduce the 14 sitting on folding of the project's more t narrators, the older cans who shared th "Standing Guard."

One by one, they briefly to the audience veteran of the U.S. rated 442nd Regime memorative cap. A head, somber.

Ed Burhans was students. He introduced who lives in Loomis 35-year-old history Heights, "Standing than a chance to see someone else's eye Frank Kageta. It brought

"He's a good guy. The first time we what to experience"

They're both ra High School. They're both passion especially baseball "It's uncanny how even in temperame "Life throws you c with it. You move pain, but he chooses

In the shadow of 120,000 Japanese taken from their ho 1942, stripped of the provisions of Exec

At the time, Japa were the largest m County. They were farmers, and they' county beginning i 1,823 Placer Coun forced into intern was 20 percent of College's stu its 1942 valedictor

The Kagetas live Frank's father farm in Florin and grew What he says about a lot of Nisei say: I was hardest on his He hurts for his pa

► CREAM

'Show Boat' floats fine,

'Deep End' complex loc

Crocker: Adding a cafe is critical to attracting tour groups

► CONTINUED FROM E1

holdings of European art purchased by Judge E.B. Crocker and his wife while on a European tour from 1869-71. The array of art now owned by the Crocker includes Persian miniature paintings, a significant collection of international ceramics and a growing chunk of contemporary California art.

The art, plus a number of diverse exhibitions, art education activities and concerts, has added to the museum's reputation but mightily stressed its physical capabilities.

Consequently, late last year the museum board hired the renowned New York architectural firm of Gwathmey Siegel and Associates to do a feasibility study on how the museum might grow.

"These are architects who do great buildings that work - particularly museums," Jones said. Gwathmey Siegel recently won major awards for its renovation of and addition to the Guggenheim Museum in New York, as well as a new facility for the Henry Art Museum in Seattle. One of its other current projects is a museum of another sort, the Basketball Hall of Fame in Springfield, Mass.

As part of the design process, Crocker staff and city leaders developed a wish list earlier this year of everything the museum might need over the next 20 years. Their "wishes" would require an expansion from the museum's current size, roughly 50,000 square feet, to a facility of 400,000 square feet, Jones said.

"Clearly, that wasn't going to be possible," Jones said, "so we had to prioritize."

Gerald Gendreau, one of the architects on the Gwathmey Siegel team who has worked on the Crocker proposal over the past seven months, said defining the museum's physical problems was key.

"Especially since the problems involve art, money, education, a city landmark and a city park," Gendreau said. "Designing a



Sacramento Bee file, 1999/Jay Mather

Crocker director Lial Jones says that once a final design is agreed upon, the museum will launch a major fund-raising drive. The cost, which depends on design choices, hasn't been calculated.

AT A GLANCE

Crocker Art Museum expansion

A public meeting to discuss proposals will be led by museum director Lial Jones at 6:30 p.m. Sept. 6 at the museum, 216 O St. (916) 264-1188 or www.crockerartmuseum.org.

museum is ... more about circulation, adjacencies and how the museum operates internally than the streetscape."

Gwathmey Siegel's expansion concept calls for a new 100,000-square-foot, three-story contemporary facility to be built on a site that is a small parking lot and one block of Second Street, west of the existing Crocker complex.

"We couldn't expand behind us on the P Street side because

Sump Pump 52, part of the city's flood control system, is back there and it is not moving," Jones said.

Moving Second Street closer to Interstate 5 was another problem the architects anticipated.

"We met with City Council people before we designed anything, to let them know what we were thinking," architect Charles Gwathmey said in a telephone interview from his home in New York. "I must say they all seemed enthusiastic and supportive of the Crocker expanding. City Manager Bob Thomas initially was concerned that we were thinking of building in the park and that the museum would then be occupying green space. So when we showed him the scheme proposing moving Second Street, he was very supportive."

"If this plan is built, when you stand in the park, you'll see a classic tripartite Palladian scheme where the original build-

ing (facing O Street) becomes the centerpiece," Gwathmey said. "The new building, created with a very calm, beautiful palette of enduring materials, would anchor the whole composition."

The proposed new structure would contain gallery space for existing collections as well as temporary exhibitions, storage, a large loading dock, a 350-seat auditorium, an expanded museum gift shop, a cafe, reception and dining areas for 400 and museum offices.

The new building would be connected to the Crocker's existing buildings - the Herold Wing, the Crocker house and the original Crocker gallery - with a glass skywalk and a large courtyard. Functions in the old building would change, with the primary accent being on art education.

"People are saying this is what Sacramento and the museum need. I believe (the architects)

have come up with a facility that is brilliant," Jones said.

The new amenities such as the theater and cafe "are extremely important today," Jones said.

"We can rent out the theater and the dining-reception areas, all of which are major income sources for many museums. Also ... tour operators tell us if you don't have a cafe, they won't add you to their itineraries, so the cafe is really important. It can refresh visitors so they can look at more art. Looking at art is hard work, especially if you do it well," she said.

The museum committee chose the side-by-side concept from six to eight ideas Gwathmey Siegel presented.

"They've proposed a very significant expansion that would allow us to be much more of a presence in our community. The concept seems to work very well, but it is just on paper now," Jones said.

The details of the architects' presentation surprised Jones.

"In my previous experience with master planning, architects only gave us massing (conceptual) drawings. The Gwathmey Siegel plan is much more articulated than I expected. I think that's because they are very thoughtful architects. We knew they would not take a cookie-cutter approach to the Crocker," Jones said.

The new building would be canted slightly away from the existing building to create a trapezoid-shaped courtyard and visual tension, Gwathmey said.

"It would have a glass facade opposite the older building, so you'll experience both of the buildings in a sort of architectural dynamic that's enriching," he said. "The bridges will expand the views. The ones in the back would allow you to overlook the courtyard as you go from one building to the other, and the one in the front engages the park and fantastic views of Old Sacramento. Plus, you'd have a major usable outdoor room between them which medi-

ates the two buildings. In my mind, that's what real preservation is about."

Jones called the museum's original 1872 building an "architectural jewel, and we want to keep it that way."

"We knew Gwathmey Siegel was capable of creating an icon of contemporary, but compatible, architecture," she said. "We did not want to repeat the 19th century in the new building, but rather wanted to create a building of our time."

The feasibility study is scheduled for completion in late September, when it will be formally presented to the museum board and the city. In the meantime, Jones has shown the expansion concept to museum volunteers and at three public meetings. Responses, so far, have been positive, she said, with concerns limited to parking and costs.

The price of expansion is difficult to gauge at this point, Jones said, but Gwathmey said the chosen concept was "totally feasible" and could be built for \$300 to \$325 per square foot, the typical cost of recent American museum building projects.

"We will only build what we can pay for," Jones said. "Once we get a concept everyone can agree on and then a final design, we could start a major campaign to raise the money. But we can't even suggest what it may cost until we get into the design process. Then it will be a year before we begin building. The board said it wants to complete the project in five years. That's ambitious."

Expansion will help the museum maintain its growing role in the community, Jones said.

"We feel we serve every citizen from Fresno to Portland and the East Bay to Reno," she said. "I want people to feel this is their museum."

□ □ □

The Bee's Patricia Beach Smith, can be reached at (916) 321-1145 or pbsmith@sacbee.com.

Every litter bit helps: Shred junk mail

Downtown with

Bathroom & Kitchen Restoration

Crocker rejoices over big gift

\$16 million from donors may spur the museum's expansion.

By Patricia Beach Smith
BEE ARTS CRITIC

The dream of expanding the Crocker Art Museum leaped significantly closer to reality Thursday as several prominent individuals donated \$16 million to the museum's capital campaign.

The combined gift is the largest ever given to the Crocker and one of the largest noncorporate gifts ever to the arts in Northern California, said Lial Jones, director of the museum. To celebrate, Jones said, entry to the museum will be free to everyone until Sept. 9.

Sacramento Mayor Heather Fargo was thrilled by the gift.

"As far as I know, this is the largest contribution for any civic purpose in our city," she said.

The sum worth celebrating — \$16 million — is the total of four individual gifts. They came from James E. Teel and Joyce Raley Teel, owners of the Raley's grocery store chain, who gave the museum \$8 million; community philanthropists Mort L. Friedman and Marcy Friedman, who gave \$5 million; Hardie C. Setzer and Holly Setzer, owners of Setzer Forest Products, who gave \$2 million; and an anonymous donor who gave \$1 million.

"I have a deep love for Sacramento," said Joyce Raley Teel. "And my husband and I wanted to leave a legacy here not only for

► CROCKER, page B4

Crocker: \$60 million to be goal

► CONTINUED FROM B1
our own family, but all the other people of the region. We are hoping that our gift will generate others to think how important the Crocker will be not only to this area but the whole state."

The Friedmans will serve as co-chairs of the Crocker's capital campaign, to be launched in 2002, which will attempt to raise some \$60 million to triple the size of the museum.

A 100,000-square-foot expansion would add significantly more gallery and storage space, a museum cafe, auditorium and lobby area. The needs were identified by museum staff and community leaders and developed in a study done by Gwathmey Siegel and Associates Architects.

The \$16 million in donations will serve as a bellwether, said museum director Jones.

"They tell everybody here that the expansion is real, happening and happening fast. These (donations) show that these individuals believed so strongly in the vision, the possibilities, that even though we don't even have a design yet, they are willing to help make it real," Jones said.

Roger Berry, president of the Crocker Art Museum Association, said it has taken the board years to "galvanize" its thinking about expansion.

"At my very first board meeting, we talked about expanding the museum and all that time Marcy was the driving force. We wouldn't be here without her," Berry said.

Friedman, who is immediate past president of the association board, said that while discussing the future of the museum, the board realized it needed more exhibition space, an auditorium, meeting and educational facilities and food service.

"At the time, we were turning away kids from our programs because we didn't have room for any more to participate," she said.

An expanded museum would offer more opportunities to more people, she said.

California's first lady agreed.

Sharon Davis, named honorary chairman of the Crocker's capital campaign Thursday, said the capital should reflect California's position as the fifth-largest economy in the world.

"It would be wonderful to have this world-class museum here and establish that the Crocker is not just a Sacramento museum but a state treasure," she said.

Jones said the Crocker is already a repository of the state's artistic legacy.

"If you look at California art from statehood to today, we have the best collection of historic California art and a fantastic collection of contemporary California art, so, in my mind, we are California's art museum," Jones said.

The role of a museum in a community has changed in the last decade, said Friedman. "Museums are no longer stodgy repositories of old stuff. Museums have become meeting places where like-minded people have an opportunity to share their history and culture, the art of their time as well as the art of previous eras."

□ □ □

The Bee's Patricia Beach Smith can be reached at

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pbsmith@sacbee.com.

Flying art: A piece of the Crocker Art Museum is drawing crowds in Holland. The piece is a drawing by Hieronymus Bosch. When Crocker curator Scott Shields brought the Bosch to Europe, he purchased a separate plane ticket for the 10-by-8-inch work. "That's the way it has to travel," said Rob Ruff, Crocker marketing chief. "The curator has to keep a close eye on it." The drawing, "Christ Bearing the Cross," is 500 years old. It's normally stored in a Crocker vault. If you visit Rotterdam between now and Nov. 11, check it out at the Museum Boijman Van Beuningen. Not as handy as Second and O streets, but the tulips are tops.

Bee photographs/José Luis Villegas

WHAT'S IT WORTH?

Appraisals at Crocker event delight some, disappoint many

By Gwendolyn Crump
Bee Staff Writer

The tales of some of those sentimental keepsakes can waft beautiful sounds through the air — like the cha-ching of the cash register.

Other times, it is hard to hear anything over the owners' grumbles and sighs when they find their "treasures" are not worth much more than, well, to be called treasures.

So it was for hundreds of people who turned out at the Crocker Art Museum on Saturday to have their antiques, paintings, jewelry, books, toys and other items appraised by professionals.

"Evaluation Day" resembled "Antiques Road Show," a popular television program. For \$10 per item, participants learned about their collectibles. The event was put on by the Art Service Group, a volunteer service organization that has hosted the museum fund-raising event for at least 15 years, according to Theresa Sacco, the group's president.

"Our hope," said Hugh Duffield, an art dealer and collector, "is that among the chaff there are some kernels of real wheat — something fabulous."

Some people who had items evaluated by professionals, such as Duffield, were pleasantly surprised at what they had on their hands.

Duffield said a young man in his 20s brought in a painting the size of a postcard. He had purchased it from a thrift shop for \$3. Duffield said that when he told the man the painting was worth between \$7,000 and \$10,000, "The kid flipped out."



Ben Davis, Bob Hyman and Deborah Viney, above from left, wait with items. Old dolls, left, had to wait too.



He said the story was especially charming because the man had dropped out of high school and was working at a coffee shop in Davis.

Still, more of those who showed up with high hopes were told that their prizes were "decorative" — Duffield's term for not worth

Doug Scougale, right, tells Mary Mason that her old photos are worth up to \$2,000.

Please see VALUE, page B6

Beware: House thieves
... of DC & F workers

"People should realize there are

Event foci
... of a friend

SEPTEMBER 22, 2000

THE SECOND FRONT

CURRENTS

Designers bid for the Crocker job

MARK ANDERSON / STAFF WRITER

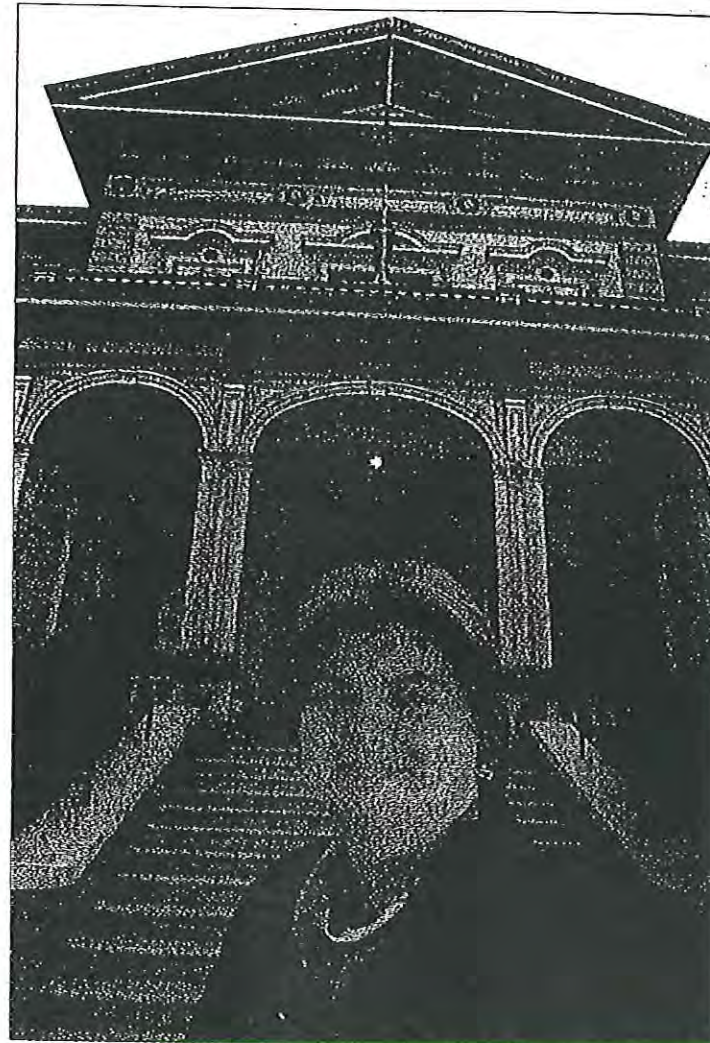
Some 30 architects and designers last week submitted their qualifications to plan a sweeping expansion of the Crocker Art Museum.

It's a prestigious project that would more than double the size of the oldest art museum west of the Mississippi River.

The museum, just a few blocks from the historic district of Old Sacramento, on Sept. 15 closed the door to designers responding to its request for qualifications. Design firms from all over the world submitted their résumés as they vie to show the city what the museum should look like in the next 20 years.

The budget for an expansion remains a mystery, but it has been estimated that the museum will need between \$18 million and \$30 million.

Cramped quarters: The Crocker needs more space. The museum now rents about 6,000 square feet of space off-site for its collections, archives and supplies. Some 95 percent of the museum's col-



DENNIS MCCOY / SACRAMENTO BUSINESS JOURNAL

Lial Jones: "We literally have staff in every closet in the building"

lection is held in storage at any given time.

The museum's main exhibit hall — at 2,880 square feet — is

about half the minimum size for most traveling art exhibits.

There is limited gallery space. See **CROCKER**, Page 54

CROCKER: Thirty design firms make a pitch to plan expansion

From Page 3

program space and classroom space. The museum store is too small, and it doesn't even include a cafe.

"We desperately need more space," said Lial Jones, the museum's executive director. "We literally have staff in every closet in the building."

The museum's board hired Jones last year and charged her with expanding the museum, broadening its programming and increasing its outreach. Each of those assignments would require more space, she said.

The museum now inhabits about 45,000 square feet, mostly in an ornate Italianate Victorian mansion built by Central Pacific Railroad titan Judge E. B. Crocker in the early 1870s. The house and its extensive art collection was given to the city of Sacramento by Margaret Crocker in 1885, and it has been operated ever since in a joint trust by the city and a board of trustees.

In the early 1970s, a 16,500-square-foot reinforced-concrete addition was built at the back of the original home.

The museum has only 18,000 square feet of total gallery space,

including 2,880 square feet for traveling exhibitions. The museum has a vast collection of old masters' drawings and nearly 70 works of Sacramento-reared artist Wayne Thiebaud.

Because of space limits, most are kept in storage.

Gaining perspective: "We have many needs, but at this point, this is a completely open-minded process," said Marcy Friedman, president of the Crocker Art Museum Association board.

The 30 design firms will be culled down to a handful, which will then be invited to tour the museum at the end of October. A decision will be made on a firm in early November. The value of the contract is to be negotiated with the winning design team.

The winning firm will talk to city officials, the museum's staff and board, and neighbors to get a sense of how to create a master plan for the museum.

There's no specific plan yet — or even a clear idea of where an expansion may go — but it is clear it will be an expansion on the order of \$18 million to \$30 million.

That figure comes from the

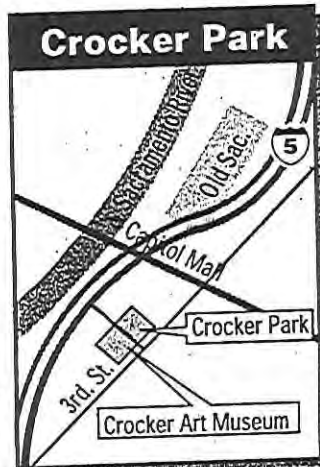
current construction costs for museum space, which are running between \$200 and \$250 per square foot. Museum director Jones said that for the museum to do what it should be able to do, it will need an additional 90,000 to 120,000 square feet of space.

When the master plan is done, the museum will do a feasibility study to see if the museum could raise the needed amount from private donors, fund-raisers, foundations, government money and naming rights — not to the museum itself, but to specific galleries, rooms and other features in the museum.

"We'll see what the study says. Personally, I believe Sacramento is ready for this project," Friedman said.

Freeway interruptus: Making the expansion plans even more interesting are the physical constraints of the museum's property. Only about 15,000 square feet of space could be added on the land the museum now occupies.

Perhaps the prime candidate for an expansion would be in Crocker Park, across O Street from the museum. The park is owned by the Crocker Art



Museum Association. Once, it was part of Sacramento's old skid row and red-light district. Members of the museum's board bought up parcels of the land and gave them to the museum.

"There is one thing all of us on the board want made clear," Friedman said. "We are sensitive to the scenic value of outdoor space and the greenery and shade the park provides."

The location of an expansion is part of the master plan study that the chosen firm will have to work with, Jones said. The expansion

doesn't have to be contiguous with the museum, but it could be.

Although it is only a few blocks from the tourist-choked streets of Old Sacramento, the area around the Crocker Museum doesn't have anywhere near the foot traffic of the historic district.

That's primarily because pedestrians have to cross over two freeways to get there.

"They are absolutely trying to make the connection to Old Sacramento," said Steve Hammond, president of the Sacramento Convention & Visitors Bureau. "If they succeed, it would be an absolutely phenomenal asset for visitors. It would tie the California Railroad Museum and the Discovery Museum with the fine art of the Crocker."

In addition to having such assets, Hammond said, the city must make them accessible. The city offers a restored street trolley to shuttle people from Old Sacramento to downtown with stops at the Crocker.

"There are many interests here," Jones said. "Certainly the city could use the museum as a catalyst to increase the exposure of the riverfront."

Crocker Art Museum: Sacramento's Historic Museum Triples in Size



Why visit the Crocker Art Museum in Sacramento when you could attend more prestigious art museums in San Francisco, two hours away? First, you've probably already been to [SFMOMA](#), the [De Young](#) and the [Legion of Honor](#), while the newly expanded Crocker Art Museum will give you the chance to see an impressive collection for perhaps the first time. Second, the Crocker has operated as a museum since 1885, so the Italianate Victorian mansions where most of the art is displayed are decades older than San Francisco's museums, giving you a fuller sense of peering backward through the centuries.

The Crocker consists of three three-story buildings—the two colorful 1872 Victorians and a larger, all-white addition unveiled in October 2010 that more than tripled the total square footage. Located a few blocks from the State Capitol, the buildings are all connected by hallways and skyways. Somehow it works.

Special Exhibit galleries on the second and third floors of the new addition are well-lit and spacious. Most of these exhibitions change every two to four months. They include John Buck sculptures and woodblock prints (March 12 to May 15), the anti-packaging art of Daniel Douke (March 26 to July 17), conceptual artist Jonathon Keat's "Photosynthetic Restaurant" (April 16 to July 17) and "American Impressionism: 1870-1940" (May 14-September 25).

Amid the permanent collection on the third floor are depictions by California artists of familiar places—San Francisco, Yosemite, Mt. Tamalpais—in the California and American galleries. Also on this floor are older European and Asian art, appropriately displayed in the portion of the museum that uses the older buildings. A quirky octagonal room just off the skyway between the two Victorians is filled with Southeast Asian ceramics; ceramics are a museum-wide specialty.

The second floor showcases international ceramics, works on paper, African and Oceanic Art, and the Crocker Family History gallery (State Supreme Court Justice Edwin Crocker was an avid art collector). It's on this floor where the beauty of the old buildings is in fullest flower, with ornate doorways, carved ceilings, columns, marble alcoves and crystal chandeliers conjuring the 1800s.

By the time you leave, you will likely see a Renoir sculpture and works by such prominent artists as Pieter Brueghel, Georgia O'Keefe, Robert Arneson, William Wiley, Wayne Thiebaud and Imogen Cunningham. Yes, in Sacramento.

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Opening in summer 2011 will be the Art Spot, an interactive space for children and their families. This will make the Crocker even more family-friendly, as the Crocker Education Center's studio art classrooms, art resource room, library and student art exhibitions already serve kids of all ages.

Most "Thursdays 'til 9" events are in the Crocker's 260-seat auditorium, featuring films (first Thursdays), interactive "art mix" art/music events (second Thursdays), live music (third Thursdays) and cutting-edge "open art" events (fourth Thursdays). You can order dinner and drinks at these events and see the museum first. Saturday afternoon lectures and Sunday afternoon classical concerts are also offered in the auditorium.

HelloSacramento Tip: An "Art Q&A" free guided tour is conducted each weekend day at 11 a.m. and 1 p.m.

Posted on February 27, 2012 by Bob Cooper



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